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POLYPHONIC MUSIC

OF THE

FOURTEENTH CENTURY

edited by

LEO SCHRADE

COMMENTARY TO VOLUMES II & III

The Works of
Guillaume de Machaut



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EDITIONS DE L'OISEAU-LYRE
MONACO



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FOURTEENTH CENTURY

No 147

CONTENTS

	Page
List of abbreviations	4
List of literature quoted in abbreviated form	5
List of Manuscripts	7
Introduction to the Edition	9
The Sources	18
I. The Machaut Manuscripts	24
II. Secondary Machaut Manuscripts	31
III. Machaut Text Manuscripts	35
IV. Musical Repertory Manuscripts	39
Notes and Comments	55
Lais	56
Complainte	73
Chanson royale	74
Motets	75
Mass	93
Hoquetus	98
Ballades	99
Rondeaux	124
Virelais	136

LIST OF ABBREVIATIONS

asc.	ascendens
Br	Brevis
Bra	Brevis altera
Bri	Brevis imperfecta
Brp	Brevis perfecta
Can	Cantus
Co	Contratenor
cop	cum opposita proprietate
cp	cum perfectione
cpr	cum proprietate
desc.	descendens
H	Hoquetus (voice)
imp.	imperfectus, imperfectum
L	Longa
Li	Longa imperfecta
lig	ligatura
Lp	Longa perfecta
m	measure, measures
ma.	maior
Mi	Minima
Mia	Minima altera
min.	minor
Mo	Motetus
mod.	modus
pa	punctus additionis
pabr	pausa brevis
pal	pausa longa
pali	pausa longa imperfecta
palp	pausa longa perfecta
pam	pausa minima
pasb	pausa semibrevis
pd	punctus divisionis
perf.	perfectus, perfectum
pp	punctus perfectionis
prol.	prolatio
ref.	refrain
rep.	repetition
Sb	Semibrevis
Sba	Semibrevis altera
sp	sine perfectione
spr	sine proprietate
T	Tenor
tp.	tempus
Tr	Triplum
v	voice, voices

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LIST OF MANUSCRIPTS

(Symbols for manuscripts are given in the final parentheses after the manuscripts.)

- Bern, Burgerbibliothek, Ms. 218 (K)
- Brussels, Bibliothèque Royale, Ms. 19606 (Br)
- Cambrai, Bibliothèque Communale, Ms. 1328 (CaB)
- Cambridge, Magdalene College, Bibliotheca Pepysiana, Ms. 1954 (Pep)
- Chantilly, Musée Condé, Ms. 1047 (Ch)
- Domodossola, Calvario, Ms. 14 (Dom)
- Faenza, Biblioteca Comunale, Ms. 117
- Florence, Biblioteca Nazionale, Ms. Panciatichi 26 (Codice Palatino Panciatichiano 26) (Fl)
- Fribourg, Bibliothèque Cantonale et Universitaire (Switzerland), cover to Incunable Z 260 (Fr)
- Ivrea, Biblioteca capitolare, (no call number) (Iv)
- London, Maggs Bros., rotulus (Maggs)
- London, Westminster Abbey 21 (Westm)
- Modena, Biblioteca Estense, Ms. lat. 568, now & M 5. 24 (Mod)
- Montpellier, Ecole de Médecine, Ms. H 196.
- New York, Pierpont Morgan Library, Ms. M 396 (Morg)
- New York, Ms. formerly owned by Marquis de Vogué, now by Gallery Wildenstein, New York (Vg)
- Oxford, Bodleian Library, Ms. Can. misc. 213 (O)
- Oxford, Bodleian Library, Ms. Douce 308
- Padua, Biblioteca della Università, Ms. 1475 and 684; Oxford, Bodleian Library, Ms. Canonici Pat. Lat. 229 (PadA)
- Padua, Biblioteca della Università, Ms. 1115 (PadB)
- Padua, Biblioteca della Università, Ms. 658 (PadC)
- Padua, Ms. (PadD)
- Paris, Bibliothèque de l'Arsenal, Ms. 683 (Ars)
- Paris, Bibliothèque de l'Arsenal, Ms. 3297
- Paris, Bibliothèque de l'Arsenal, Ms. 5203 (J)
- Paris, Bibliothèque Nationale, Collection de Picardie, Ms. 67 (Pic)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 146 (Roman de Fauvel) (Fauv)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 843 (M)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 881 (H)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 1584 (A)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 1585 (B)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 1586 (C)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 1587 (D)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 9221 (E)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 22545 (F)
- Paris, Bibliothèque Nationale, Ms.f.frçs. 22546 (G)
- Paris, Bibliothèque Nationale Ms.f.frçs.nouv.acq. 6221 (I)

Paris, Bibliothèque Nationale, Ms.f.frçs.nouv.acq. 6771 (Codex
Reina) (R)

Paris, Bibliothèque Nationale, Ms.f.ital. 568 (P)

Paris, Bibliothèque Nationale, Ms.f.lat. 3343

Philadelphia, Library of the University of Pennsylvania. Ms.
(Pen)

Prague, Public and University Library, Ms. XI E 9 (Pr)

Stockholm, Kongl. Bibliotheket, Ms. Vu 22 (Stockh)

Strasbourg, Bibliothèque de la Ville, Ms. M.222 C. 22 (Str)

Tremouille, Bibliothèque de La Duchesse de La Trémouille,
Château Serrant (Trém)

Les faiz maistre Alain Charetier, ca. 1484 (Chartier)

Le Jardin de Plaisance et Fleur de Rethorique, A. Vérard, 1501
(Jard. de Plais.)

INTRODUCTION TO THE EDITION

INTRODUCTION TO THE EDITION

In recent years the musical works of Guillaume de Machaut have attracted more and more the attention of historians. Ever since the exemplary achievement of Friedrich Ludwig, numerous studies have been devoted to Machaut: to particular aspects of his music (H. Besseler, A. Machabey, O. Gombosi, G. Perle, G. Zwick, G. Reaney, S. Levarie), to new editions of individual works (J. Chailley, A. Machabey, G. de Van, H. Hübsch), even to a comprehensive interpretation of Machaut's total work (S.J. Williams, The Music of Guillaume de Machaut, Ph.D. dissertation, Yale University 1952; A. Machabey, Guillaume de Machaut, 2 vols., Paris 1955).

In a complete edition of 14th-century polyphony the music of Machaut occupies not only a place of prominence; it also has the lion's share. All 14th-century musicians have suffered from the misfortunes of history. Many, if not most of their works, especially those of French composers, have disappeared; they are lost, possibly forever, destroyed or simply untraceable. Occasional discoveries of fragments, fairly frequent in recent years, painfully drive home the gravity of the losses, at times also an indication of the very size of the loss. It seems as though Machaut's work escaped all these misfortunes. His music is comprehensively preserved, and what is extant surely embraces all the activities of Machaut as a composer who contributed his work to seven different categories of composition, sacred and secular. One reason, perhaps the most influential, for such an exceptional preservation of his music certainly rests on the fact that Machaut was his own redactor of his compositions. He understood his literary and musical work as one unit, and those manuscripts that originated under his supervision most carefully preserve the entity. Though usually compiled in sections of their own, the musical compositions are part and parcel of the poetical work as a whole. Machaut must have insisted on systematic redactions that kept pace with the gradual growth of his work. Is it this insistence of the redactor that in the end saved his work from being scattered and finally destroyed? Like Machaut, Philippe de Vitry also was poet and musician. Would his work also have been spared destruction, had he acted as Machaut did? But it is futile to raise questions of this kind.

Despite the careful collection of the composition together with the poetical works, even Machaut did not entirely escape the usual fate of medieval musicianship. We cannot assess what is lost in so-called repertory manuscripts. But we know of at least three Machaut manuscripts which have

disappeared. They were all part of the possessions of the Burgundian dukes, and one of them most certainly included Machaut's music; for the Burgundian inventories of 1420, 1467, 1487 list a "livre de maistre Guill'e de Machaut" that ended with the "David Hoquetus," apparently placed at the end of the musical fascicles. This manuscript has not been rediscovered.

The edition of the compositions must follow the principles Machaut himself adopted for the redaction of his collection. This involves primarily the succession of the compositions. The musical fascicles all begin with the lais; motets and mass follow, with the Hoquetus David best placed directly after the mass according to the order in A; ballades, rondeaux and virolais complete the musical fascicles. This is the order we have maintained for the edition. The question remains where to place the compositions that appeared outside the musical fascicles. Machaut himself answered the question with regard to the musical insertions in Voir Dit; they are combined with the compositions in the musical fascicles according to the categories where they belong, E being the only exception. The case is different with the insertions in Remede de Fortune. All Mss bring them exclusively in the poetical work; the insertions do not reappear in the musical fascicles. This is a powerful reason to keep them as a unit also in a modern edition. We gave preference to adding each composition to the group of its kind, i.e. at the end of the group, as the insertions in Voir Dit have also been placed at the end or near the end of the groups. If the compositions of the Remede de Fortune are kept as an entity, there is equal justification to separate the Lay de plour from the body of the lais, as indeed B (Vg) and E place it where it belongs. Since the Mss are not in agreement as to the proper place of the music for the Lay de plour, since furthermore the Voir Dit established a precedent, the insertions of the Remede de Fortune have been re-grouped without doing violence to principles of the original redaction: the two ballades are Nos. 41 and 42 in our edition, the rondeau is No. 22, the virolai No. 33, the lai No. 19, which--for reasons of the monophonic medium--is followed by the Complainte and the Chanson royale.

In our edition only the compositions for which there is actually music have been consecutively numbered; all the texts without music have been omitted even though they appear amidst the musical compositions. But since the Louange des Dames also includes poems (see below) which reappear with their music in the musical fascicles, an omission of all texts without music seemed to be justified. We are aware of one inconsistency: rondeau "Dame, qui wet" (No. 16) which we maintained in the list of rondeaux as the

only one that has no music. It does not appear in the Louange des Dames, although this is by no means reason to assume that it was intended for music. Including the insertions of the Remede our edition presents: 19 lais, 1 Complainte, 1 Chanson royale, 23 motets (1 dubious motet), 1 Mass, 1 Hoquet, 42 ballades, 22 rondeaux (but only 21 with music), and 33 virolais.

We have taken all known manuscripts into account, i.e. collated all the "Machaut" manuscripts as well as the repertory manuscripts. To single out one manuscript as the basis of an authentic musical text did not seem advisable. F. Ludwig has given Vg the distinction of authenticity. The value of Vg is undoubtedly great and such an authority as Ludwig had very good reasons for choosing one text as the guide or point of reference for all other Mss. We have, nevertheless, come to the conclusion that there are all too many cases where Vg cannot be regarded as the best or most authentic version.

In the modern Machaut literature Ms Vg is mentioned as having "disappeared." Indeed, the whereabouts of this precious Ms has been unknown for many years. Whether it disappeared soon after the death of the Marquis de Vogüé in Paris (d. 1916), or later, and when, could not at first be ascertained. At all events, Vg is now in the possession of the Gallery Wildenstein, New York. Mr. F. Wildenstein did me the great kindness of allowing me to study the Ms. He also informed me that, to his knowledge, Vg came into the possession of his father probably directly after the death of Marquis de Vogüé; at all events, the Ms has been in his father's library as long as he can remember. For his kindness and generous aid to scholarship I wish to express my profound gratitude.

For the purpose of our edition, however, an indirect knowledge of Vg would have been entirely adequate. In the first place, Ludwig's edition represents Vg of which the Marquis de Vogüé permitted him to make a complete and accurate copy. In the second place, a thorough study of B, the exact replica of Vg, closed the gap in the knowledge of the sources. Almost every error, variant, or peculiarity Ludwig had noticed in Vg proved to hold true for B as well.

Ms A is for various reasons preferable to Vg. In matters of completeness it surpasses Vg considerably; for the ballades and rondeaux only G and E go beyond A, for the lai only E although the group of lais in E has gaps. In the choice of an authentic version, it seemed advisable to weigh the relative merits of all manuscripts in each individual case. For the majority of cases, the choice

was limited to an evaluation of A and B (Vg). For F, G, E undoubtedly contain the least reliable versions. Disregarding obvious errors in Mss, the variants among the manuscripts are not too considerable; that is to say: we can speak of variants or deviations, but rarely of truly different versions. The situation is not the same with compositions that have been taken into repertory manuscripts. There, indeed, different "versions" do occur, to say nothing of the composition of new contratenores. Certain details, however, such as the use of plica, accidentals, ligatures vary widely in all manuscripts whether they belong to the Machaut group proper or the repertory sources.

Our edition differs a great deal from that of Ludwig, and we believe that apart from the elimination of errors, the difference amounts to an improvement of the critical text. Nevertheless, we are deeply indebted to Ludwig, whose peerless scholarship must always be recognized with profound gratitude and humble modesty. If for the sake of appraising the true merits of his work we imagine the research of medieval music without his prodigious achievement, all medievalists must feel themselves suddenly deprived of firm ground on which to stand. His contribution to the research of Machaut is, as all his other studies, basic, which does not imply that it can be neither amplified nor improved. Ludwig's edition of Machaut's works is not free from errors; some we have taken note of, others we have not specifically mentioned, particularly when humanly comprehensible errors, misprints and the like seemed to be obvious. It is, however, worthy of note that the errors in the fourth (the last) volume of his edition are so numerous as well as substantial that human erring no longer furnishes apology. Here, we thought it best merely to put our edition by the side of his publication.

In some ways our edition differs from that of Ludwig also on principal grounds. This involves, to a certain degree, the usefulness of a strictly scholarly edition for performance, two purposes which we believe to have combined. But there are other principles involved, and they require explanation. First of all, the interpretation of the Modus in the rhythmic organization of the composition. Ludwig's transcriptions show almost throughout the acceptance of the modus in consequence of which they have a most surprising frequency of change in the meter. The manuscripts do not support such an interpretation. If the modus had really been an element of rhythmic organization in the composer's mind, it should be reflected in the notation. In most cases, the original notation does not bear out the assumption of a modus. The change of modus measure by measure is not in agreement with the composer's understanding of rhythmic

organization; but this is what Ludwig's transcription actually suggests: a frequent change of modus, from perfect to imperfect, from the presence of the modus to its absence. The transcription, therefore, displays an irregularity which the original notation does not justify; it actually violates the rhythmic conception of the composition. Surely, there are cases which are subject to debate. But we found that in most compositions the tones are grouped by Breves not by Longae. Of course, there are other indications of the presence or absence of the modus, the pausae, the Longae - yet, one Longa does not make the modus. We have pointed out the problem of the modus for the individual composition in our notes. In general, rhythmic signatures (for modus, tempus) do not occur in the Mss, except for the *lais* where they are inserted to indicate a rhythmic change for the music of certain strophes. They will be found in our edition where they occur.

We do not imply that Ludwig was totally unaware of the problems of the modus; he himself has mentioned his decisions in the matter (II, 46*). But he presented his decision that applied to his transcription as though the metrical order of the composition according to the modus were a matter of choice. Ludwig observed the modus where we found none; yet he leaves the transcription according to modus entirely to free choice. "Whoever believes that the frequent metrical changes insert too much of a subjective judgment in the transcription might adhere to tempus-measures." (II, 46*). We do not believe that the modus wherever present had so little significance for the rhythmic organization as a whole that it would be just as well to disregard it.

The musical notation in general does not present any particular difficulty. As in volume I of The Polyphonic Music of the 14th Century, we also have here referred the peculiarities of notation to the notes. Wherever any particular problem of notation calls for discussion, it will be found in the notes. There are a few general features, however, of which no special mention has been made. The Longa is often written with the cauda upwards (in the Machaut Mss) wherever it appears low in the staff; this is done, of course, in order to avoid interference with the text. Also the Brevis has occasionally a peculiar form: it is written with a cauda to the left downwards and often also with a small dash downwards to the right. At first sight, the resemblance with the writing of the plica is indeed suggestive of a plica. But comparison of the Mss with one another reveals this manner merely to be a special form of writing the Brevis. Since the writing of both the Longa and Brevis in these special forms is so frequent, we made no note of it.

Our transcription includes the indication of ligatures. Ludwig did not incorporate them in the transcription proper (although he listed them for most cases in his notes) because he assumed them to be of no importance. It is true, the ligatures vary with the manuscripts, and no absolute uniformity in the use of ligatures can be noticed. We found, however, the variants in the writing of ligatures none too numerous with regard to the Machaut Mss proper; they are remarkably extensive in the repertory manuscripts. It goes without saying that the variants are most numerous in the accompanying parts, tenor and contratenor. Even with respect to these parts, we are not convinced that the use of ligatures has neither significance nor importance. Since we are as yet unable always to present the reason for the use of ligatures, we did not want to prejudice the decision; hence our transcription includes the ligatures. Of course, it is difficult or even impossible to reduce the variants of ligatures in the Mss to a common denominator. But in the choice of the ligatures, the Machaut Mss, especially A, have been the main guide.

If ligatures appear in the vocal parts, they should be marked under all circumstances. Their appearance in the voices has bearing upon the melismatic and syllabic style of melody, whatever else they may imply. Ludwig has been very inconsistent in the matter. Melismata are indicated by slurs in his transcription only for the virelais and lais, and even there the slurs are applied to any group of tones whether or not they are written in ligatures or notae simplices. There is a figure, a group of four descending tones, so stereotyped and frequently recurring that it must be taken as a characteristic of Machaut's melody (for example: g'f'f'e', or a'g'f'e'; but any tone can be the starting point); the group is nearly always written in form of two ligatures cop, rarely in single semibreves. If the group has the two middle tones in unison, Ludwig tied the two tones together, with the rhythm of Sb, Br, Sb being the result. There is not the slightest justification for tying notes of the same pitch together. Not only in this case but always throughout his transcription, Ludwig has tied (usually by a dotted slur) notes of the same pitch together. Such an interpretation cannot be accepted. Despite the frequent placing of the punctus divisionis between the two tones of the same pitch Ludwig disregarded the clear indication by the punctus that the tone must be really sung twice. Ludwig's transcription suggests what must be taken as an erroneous rhythm. As a matter of fact, the rhythm involves a technique of singing at the time of Machaut (and, for that matter, in fourteenth-century Italy as well) of which the repetition of tones of the same pitch must have been characteristic; no document proves that it was not.

Similar to the use of ligatures is the writing of the plica. There is no agreement among the manuscripts. Some manuscripts, even those of the Machaut group, omit all plicae on a basis of principle, as for example E. Other Mss omit plicae occasionally, but not always, and such omissions might have resulted from the negligence of the scribe. Still other Mss are fairly careful and complete in the notation of the plica. We have usually accepted the latter for the transcription. But it was impossible for reasons of available space to give a complete list of variants in the writing of the plica.

The notation of the Notae finales, either at the "ouvert" and "clos" or the very end of the composition or of sections differs greatly. The difference (Longa, Brevis) have no rhythmic significance; the scribes themselves have been inconsistent in the matter; they may use a Brevis in one part, a Longa in another at the same place. Without taking note of these differences, we have used uniform Notae finales. The Nota finalis, especially at the "ouvert" and "clos", is often followed by a sign that looks like a pausa brevis or longa, without having the significance of a pausa. The same sign occurs as an indication of the end of a section, or verse, and almost regularly in the song forms before the refrain. In no case does this sign really mean a pausa, unless it is actually written (for example) as a pausa semibrevis. Ludwig's interpretation of this sign is both arbitrary and inconsistent; sometimes he inserts the pausa, sometimes he omits it without giving a reason for his choice. We have taken the pausa only in the rare cases where the notation clearly requires a pausa. There are, however, some disturbing instances in the lais, and we have expressly made reference to them in the notes.

The use of accidentals is perhaps the most difficult part of the transcription. The manuscripts, which are by no means uniform in the placement of accidentals, are revealing by way of the very variants they contain. But they do not supply any firm rules which would enable us definitively to decide when to place and when to omit accidentals. Our knowledge of such rules is still extremely limited; the unsolved problems are still legion, and the chapter of the "Musica ficta" is still as large as it is obscure. We do not pretend always to have presented solutions that are free from doubt. The accidentals that occur in the Machaut Mss have generally been incorporated in the transcription, and where the repertory Mss clarify the case, their variants have also been used. But all accidentals appearing in the transcription above the staff are editorial additions.

We have naturally taken full advantage of the critical editions of the poetical texts by the Machaut scholars, first of all by V. Chichmaref; but also the corrections and improvements by E. Hoepffner, A. Jeanroy, G. Raynaud have been taken into account. It is noteworthy, however, that Ludwig's version of the texts, a remarkable contribution to medieval literature, is almost invariably preferable to Chichmaref; this observation resulted from a minute comparison of the various manuscripts with each other. Deviations from Ludwig's text version are, therefore, few and minor.

In conclusion, I wish to express my gratitude for the assistance Mr. Daniel Oppenheim (Yale University, Graduate School) has given me in preparing the manuscript of the introduction.

THE SOURCES

THE SOURCES

Machaut's total work consists of the following twenty-seven component parts:

1. Prologue: a. the short and b. the long version (1371?)
2. Dit dou vergier
3. Judgement du bon Roy de Behaingne (before 1346)
4. Judgement du Roy de Navarre (after 1349)
5. Lay de plour (occasionally included in the group of Lais; after 1349?)
6. Chanson desesperee (usually included in Louange des Dames)
7. Remede de Fortune (1342 at the latest? - before 1357?)
8. Dit dou lyon (1342)
9. Dit le l'alerion (before 1349?)
10. Confort d'ami (1357)
11. Dit de la fonteinne amoureuse (1360-61)
12. Dit de la harpe
13. Dit de la marguerite
14. La Louange des Dames
15. Les complaints (in an earlier phase included in Louange des Dames)
16. Livre du Voir Dit (ca. 1365)
17. Dit de la rose
18. Les biens que ma dame me fait pour amender moy m'onneur et mon fait
19. La Prise d'Alexandrie (1369 at the earliest)
20. Dit de la fleur de lis et de la marguerite
21. Les lays
22. Les Motes
23. Messe
24. Hoquetus David (occasionally placed after Virelais)
25. Les balades notees
26. Li rondeaulz
27. Les chansons baladees (Virelais)

The degree of completeness and the order of the individual works permit the establishment of an approximate chronology of the sources. This applies, however, only to those manuscripts which originated under the direct or indirect supervision of Machaut. Indeed, the total of the sources must be classified in two categories: those supervised by Machaut himself, the "Machaut manuscripts" properly speaking, and the so-called "repertory manuscripts" which include individual compositions of Machaut alongside the work of other composers. Also the mere text manuscripts fall in with these two categories, showing on the one side manuscripts with the work of Machaut alone, on the other side manuscripts which combine the poetry of Machaut with

that of others.

The Machaut manuscripts are laid out according to a certain plan which at least in part reveals the gradual growth of Machaut's work, thus an actual chronological order. Although the chronology deduced from the plan of the manuscripts affects the work by way of more or less large groups, rather than of individual compositions, it nevertheless often yields sufficiently strong evidence of the time of origin for certain compositions within a group; above all, it yields the means by which to gauge the relative value of the various sources. If a manuscript excludes a work from the group where it belongs, be the group that of motets or ballades or other categories of composition, certain conclusions might be drawn as regards the age of the work. In other words, the stage in which a certain manuscript presents a certain group of works reflects upon the age of the collection.

The "repertory manuscripts", on the other hand, are more or less accurate indications of the fame of the individual composition. The frequency with which such a composition appears outside the Machaut manuscripts proper is, indeed, a measure of its popularity. The ballades and rondeaux undoubtedly enjoyed the greatest favor; for some of them were included in no less than ten (ballades and nine (rondeaux) repertory manuscripts. In view of double the amount of ballades (40 ballades against 20 rondeaux, apart from those included in the Remede de Fortune), but with only one more manuscript for the ballades, it would seem that on this basis the rondeau of Machaut, in the appreciation of the times, was even more favored than the ballade. With a representation in only three different repertory manuscripts, the motets are far behind ballades or rondeaux. Of the mass cycle only one part, the Ite missa est, appears in one of the repertory manuscripts, and the Hoquetus David did not leave the Machaut manuscripts at all. The indifference of Machaut's musical contemporaries towards his virelais and lais is, however, surprising. Collective text manuscripts did not wholly neglect either the virelai or the lais, but the musical collections show that neither the virelai nor the lai of Machaut ever gained a foothold in the repertory of the time. Not one virelai is represented in any of the repertory manuscripts; and as for the lais there is but one exception: the "Lay mortel" which appears outside the Machaut manuscripts only once, and even there in a form that does not fit the usual character of a repertory manuscript. It is the rotulus Maggs (London) where the lai was copied, and it appears that the "Lay mortel" was

the only composition that had been entered on the rotulus. Although we do not know the purpose for which the rotulus was commissioned, we can safely assume that it was not planned to present a musical repertory, not even the segment of a repertory. Consequently, despite the appearance of the "Lay mortel" in the rotulus Maggs, we still may be justified in saying that neither the lais nor the virelais became part of the general musical repertory.

The reason for this neglect of two categories of composition which occupy a distinguished place in Machaut's total works is not clear. Were lai and virelai not in vogue? Were they outmoded? Or were they in lesser favor because of their being largely monophonic? Of all the lais only two are polyphonic, and even with these two the polyphony results from the canon. Out of 32 virelais actually composed (always without counting the seven compositions included in the Remede de Fortune), 24 virelais are monophonic. Hence both categories are mainly representative of monophonic music. It is true, the art of monophonic composition had considerably declined, if not died out, by the time Machaut created his work. But apart from 14th-century copies of the songs of the Trouveres, the Roman de Fauvel was still a major source of monophonic music, the lai included. As a matter of fact, Machaut shaped his own Lay de Nostre Dame "Contre ce douz mois de may" in direct dependence on lais of the Roman de Fauvel, "En ce dous temps d'este tout droit au mois de may" in particular being the immediate model. (Cf. the author's essay, "Guillaume de Machaut and the Roman de Fauvel," in Journal of the American Musicological Society; this paper was read at the national meeting of the Society, held at Princeton University, December 1955.) But since after the Roman de Fauvel Machaut was one of the few composers, if not the only one, who continued to work in the medium of monophonic music, we might be correct in assuming that monophonic music was not particularly favored, and therefore neglected by all those who were charged with rendering an account of the musical repertory. Apart from the "Chansonniers" of the Trouveres there were not longer any major sources of monophonic music; they are either lost, or else they were in disfavor. All major sources of the 14th century are polyphonic. But the surprisingly close relation between Machaut's lais and those of the Roman de Fauvel of 1316 calls for cautious judgement on our part as regards the position of monophonic music in the general repertory. Perhaps there was not such a complete decline of monophonic composition as we have been led to believe.

The Machaut manuscripts are all arranged as collections of the complete works. The musical compositions are nearly

always gathered as separate entities at the end of the manuscripts. Most of the Machaut manuscripts follow this plan. The musical insertions in the Remede de Fortune, however, appear in the poetical work itself, i.e. outside the fascicles of music. None of the Machaut manuscripts include any of the seven compositions of the Remede in the fascicles at the end. Also Le Voir Dit has musical composition inserted. But in contrast to the insertions in Remede those of Le Voir Dit are not included in the literary work, but incorporated in the musical fascicles; only one of the Machaut manuscripts (E) presents them together with the text of Le Voir Dit. As a rule, therefore, literary and musical works are clearly separated from each other.

The lyrical poetry is collected under the title of La Louange des Dames. The Louange, however, comprises all the lyrics not intended for musical composition; this is at least generally the case. The volume of the Louange, i.e. the number of poems, varies greatly in the different manuscripts. The complaintes are included in the Louange in an early phase of the collections; or in a still earlier phase they are entirely missing. Only with the advance towards greater completeness were they removed from the Louange and presented as a separate entity. Since the lyrical poetry not intended for music consists of exactly the same categories (Ballades, chansons royales, rondeaux etc.) as the poetry used for composition, the Louange des Dames might well have been placed in some of the manuscripts directly before the musical fascicles in order to indicate the close relationship between the two sections of lyrical poetry. But we cannot be certain of such an indication since the place before the musical portion is not regularly kept for the Louange.

The Louange des Dames includes the texts of twenty-five poems, nineteen ballades, five rondeaux, and one virelai, which were actually composed and appear in their proper place in the musical fascicles. On the other hand there are seven texts, one rondeaux and six virelais, which are entered in the musical fascicles, although they are without music. They should be exclusively part of the Louange. Among the lais which always form a section of their own, six are without music despite their appearance in the musical part of the manuscripts. There is no evidence that Machaut actually intended them for music but failed to compose the music for unknown reasons. What applies to the appearance of composed

ballades, rondeaux, and virelais in the Louange must also hold for the inclusion of mere texts in the musical section. It is difficult to believe that Machaut consistently overlooked the omission of music in manuscripts which he himself supervised; but his reason for maintaining the poems without music where they are can in no way be ascertained.

The musical section at the end of the manuscripts is divided in seven groups of musical categories:
1. lais; 2. motets; 3. mass; 4. Hoquetus David;
5. ballades; 6. rondeaux; 7. virelais. The position of each of these groups in the Machaut manuscripts is not always the same. As a rule, the musical fascicles begin with the lais and end with the virelais; but the placing of the mass and hoquet varies in the sources. The mass follows usually the motets; but in one of the main manuscripts (E) the mass concludes the musical section. The hoquet, best placed directly after motets and mass, is occasionally separated from the mass and appears at the very end; in one case, in Vg and consequently also in B, it even is inserted before the last virelai. The succession of the groups, listed above, is that of the manuscript A; being the best and most logical it is adopted for the edition.

I. The Machaut Manuscripts.

F.G. Paris, Bibliotheque Nationale, Ms.f.frçs. 22545, 22546. 2 volumes, parchment, F 200 folios, G 164 folios, 36 by 26 cm; 14th century; numerous illuminations. Previous owners: Library of the "Conventus Parisiensis Carmelitarum Discalciatorum;" L.J. Gaignat (d. 1768); Duc de la Valliere (d.1780).

F: f. 40: Remede de Fortune, with the seven compositions included.

G: f. 74: Les lays; No. 1-15 (Nos. always refer to our edition) composed, and 6 texts not composed; No.16-18 omitted.

- f. 102': Les motes; No. 1-23
- f. 125': La messe (without title).
- f. 134: les balades notees; 39 ballades; No. 30 omitted.
- f. 150: li rondeaulz; 20 rondeaux, and 1 text not composed.
- f. 154': les chansons baladees; 32 virelais composed, and 6 texts not composed.
- f. 163': Hoquetus David (without title).

Literature: G.F. de Bure, Bibliographie Instructive (vol.8.) Supplement a la Bibliographie Instructive ou cabinet de feu M. L.J. Gaignat, I (1769), 451f. - G.F. de Bure, Catalogue des livres de feu M. le Duc de la Valliere, I, 2 (1783), 262 ff. - Bibliotheque Nationale, Departement des Manuscrits, Catalogue general des manuscrits frçs., Anciens Petits fonds frçs., I (1898) 520f. - E. Hoepffner, Oeuvres I, XLVI. - V. Chichmaref, Poesies I, CXIff. (Ms.K) - J. Wolf, GM I, 157ff. - F. Ludwig II, 8 f. - The manuscripts F G were first mentioned by Abbe Lebeuf in 1746 (Memoires de l'Academie Royale des Inscriptions et Belles Lettres); by Count Caylus in 1747 (Memoires); by Abbe La Rive in Dela Borde, Essai sur la Musique ancienne et moderne, IV (1780), 1-27.

A. Paris, Bibliotheque Nationale, Ms.f.frçs. 1584. Ms on parchment, 6 preliminary folios and 494 folios, 31 by 22 cm; 14th century, 2nd half; with previous illuminations, with the two in the Prologue attributed to Maitre aux Boquetaux by H. Martin, La miniature française du XIIIe au XVe siecle (Paris 1923), 44ff. The Ms might have been copied for the royal court (suggestion of Ludwig).

On the preliminary folios (not numbered): "Vesci l'ordenance que G. de Machaut wet qu'il ait en son livre," followed by an old index in which, of the musical compositions, only the Hoquetus David is not listed.

- f. 49': Remede de Fortune (with the seven compositions included).
- f. 367: les lays (without title); No. 1-16 composed, and 6 texts not composed.
- f. 414': Les motes (without title); No. 1-23
- f. 438': La messe (Missa) (without title).
- f. 451': Hoquetus David (without title).
- f. 454: les balades (without title); 38 ballades; No. 39 and 40 omitted.
- f. 475: les rondeaux (without title); 19 rondeaux; No. 9: Tant doucement twice on f. 475 and 477'; No. 21 omitted; and 1 text not composed.
- f. 482: Chansons baladees (without title); 32 virelais composed, and 6 texts not composed.

Literature: Bibliotheque Nationale, Departement des manuscrits, Catalogue general des manuscrits français, serie in 40 I (1868), 259. - E. Hoepffner, Oeuvres, I, XLVI. - V. Chichmaref, Poesies I, CXIff. (Ms.C) - J. Wolf, GM I, 163. - F. Ludwig II, 9*.

Vg. Ms formerly owned by Marquis de Vogüe - Paris (d. 1916), now owned by Gallery Wildenstein - New York. Ms on parchment, originally 392, now 390 folios, with f. 321 and 383 missing; 14th-century; numerous illuminations.

On f. (2) of the preliminary folios: "J'ay belle dame assouvie" (in 15th-century script). According to the information F. Ludwig obtained from Count Durrieu (cf. F. Ludwig II, 10* and in E. Hoepffner, Oeuvres II, 407, n), the verse "J'ay belle dame" (without "assouvie") was the device of Jean de Grailli, Count of Foix (d. 1436); it appears as inscription at the Chateau Mauvesin, as quotation of Miquel del Bernis and Alain Chartier, and in several Parisian manuscripts. Ludwig leaves undecided whether or not this 15th-century entry might be regarded as a reference to the counts of Foix as original owners of the Ms.

- f. 87': Lay de plour (with music).
- f. 90: Remede de Fortune (with the seven compositions included).
- f. 219: les lays; No. 1-13 composed, and 5 texts not composed
- f. 260': les motez; No. 1-23.
- f. 283': La Messe de Nostre Dame.
- f. 296': les baladez; 36 ballades, No. 37-40 omitted.

- f. 316': les rondeaux (without title); 14 rondeaux composed, No. 1-13, 17; No. 14 and 15 and 1 text (No. 16; not composed in any of the Mss) missing because of the missing f. 321.
f. 322'-334, 335': les chansons baladees (without title); 30 virelais composed, No. 31 and 32 omitted; and 6 texts not composed.
f. 334', 335: Double hoquet David.

Literature: L. de Mas Latrie, La prise d'Alexandrie etc., in Publication de la Societe de l'Orient Latin, serie historique I, XXVIII f. - E. Hoepffner, Oeuvres I, XLII in (Ms. V). - V. Chichmaref, Poesies I, CIV f. (Ms. N). - F. Ludwig II, 9*f. and in E. Hoepffner, Oeuvres II, 407 f.

B. Paris, Bibliotheque Nationale, Ms.f.frçs. 1585.
Ms on paper, 395 folios, 28 by 20 cm; 15th century.

F. Ludwig II, 10* observed for the first time that B is direct and exact copy of Vg, with the maintenance of the same foliation, even the lines on the page (save for the Prise d'Alexandrie); he compared the foliation in the 2 Mss: f. 138 being vacant in Vg has no corresponding folio in B, hence f. 138-217 in B equal f. 139-218 in Vg. The first folio of the fascicle of the lais is missing in B (f. 219 in Vg); hence f. 218-308 in B correspond with f. 220-310 in Vg, and f. 310-319 in B with f. 311-320 in Vg since the content of the lost f. 321 of Vg is misplaced on f. 309 in B; f. 320-329 in B correspond with f. 322-331 in Vg. The corresponding f. 332 and 335 of Vg are missing in B, hence f. 330-331 in B equal f. 333-334 in Vg. In addition to the old foliation which is identical with that of Vg, B has now a modern foliation which is used here. - In the copy of the music B includes all errors of Vg; in the copy of the text, however, B uses different spellings which Hoepffner attributed to the difference of orthography in the 15th century.

- f. 104': Lay de plour (with music).
f. 107: Remede de Fortune (with the seven compositions included).
f. 220: Les Lays (without title); beginning with lai No. 2; No. 2-13 composed and 5 texts not composed.
f. 258': les notes (without title); No. 1-23.
f. 281': la messe (without title).
f. 294': les balades; 36 ballades composed; No. 37-40 omitted; between No. 27 (f. 308') and No. 28 (f. 310), rondeaux 14-16 (f. 309-309') inserted.

- f. 315': les rondiaux; 14 rondeaux, No. 1-13, f. 315'-319', No. 17, f. 320 composed; 2 rondeaux (No. 14, 15) misplaced in the section of the ballades (f. 309, 309') and 1 text (No. 16) likewise misplaced on f. 309'.
f. 320': les chansons balades (!) c'on claimme virelais; 27 virelais composed and 6 texts not composed; No. 1-26 consecutively (f. 320'-329'); No. 27 and 28 omitted; No. 29 (f. 330) which is followed by 3 texts not composed (f. 330-331); No. 30 missing.
f. 331': Double hoquet.

Literature: Bibliotheque Nationale, Departement des manuscrits, Catalogue general des manuscrits français, serie in 4^o I (1868), 259. - E. Hoepffner, Oeuvres I, XLVI f. - V. Chichmaref, Poesies I, CIV f. (Ms D). - F. Ludwig II, 10* and in E. Hoepffner, Oeuvres II, 409.

C. Paris, Bibliotheque Nationale, Ms.f.frçs. 1586.
Ms on parchment, 225 folios, 30 by 22 cm; 15th century; numerous illuminations. Though a 15th-century manuscript, it probably represents the oldest phase of a collection of Machaut's total works. The order of the compositions in the musical fascicles is irregular and deviates considerably from the other Mss.

- f. 23: Remede de Fortune (with the seven compositions included).
f. 148'-157': 20 virelais, No. 1-15 (f. 148'-154), No. 17-21 (f. 154'-156'), and 3 texts not composed.
f. 157'-164': ballades No. 1-16.
f. 165-186': 8 lais, No. 1, staves only for the first strophe but vacant; the remaining strophes text only; No. 2 (f. 168')-6 (f. 181'), and 1 text not composed; No. 7, 8 (f. 181'-186').
f. 186': 1 ballade No. 19.
f. 187-189: 1 Lay de plour ("Qui bien"); No. 16.
f. 189-197: 1 lai No. 9 and 4 lai texts not composed.
f. 197': 2 virelais No. 22 and 25.
f. 198: 5 ballades No. 17, 18, 20, 23, 21.
f. 201': 1 rondeau No. 2.
f. 201': 1 ballade No. 24.
f. 202: 5 rondeaux No. 7, 5, 9, 1, 6.
f. 203': 1 virelai No. 16.
f. 204: 1 ballade No. 22 (with staves for T and Co left vacant).
f. 204': 2 rondeaux No. 3, 4.
f. 205: 2 virelais No. 27, 26.



- f. 206: 1 rondeau No. 10 (with 2 Co).
f. 206'-225: 19 motets; No. 1-3, 5-20.

A total of 10 lais, 19 motets, 24 ballades, 9 rondeaux, 25 virelais; the mass and hoquet are missing.

Literature: *Bibliothèque Nationale, Département des manuscrits, Catalogue général des manuscrits français, série in 4° I* (1868), 259. - E. Hoepffner, *Oeuvres I, XLVIII f.* - V. Chichmaref, *Poesies I, CVIII ff.* (Ms. E). - F. Ludwig II, 10*.

E. Paris, *Bibliothèque Nationale, Ms. f. fr. 9221*. Ms on parchment, 5 preliminary folios and 238 folios, 40.6 by 30 cm, with 3 columns for the texts, 14th century; numerous illuminations; one of the most luxurious Machaut manuscripts. Despite the beautiful appearance of the manuscript, the musical and literary texts are not recognised as the most authentic versions.

Original owner of the Ms: Jean Duc de Berry (d. 1416). On the preliminary folio: "Ce livre de Machaut est de Jehan, filz de roy de France," signed "FLAMEL", librarian of the Duke. On f. 238' entry by the Duke himself: "Ce livre est au duc de Berry et d'Auvergne, conte de Poitou et d'Auvergne, signed "JEHAN". The Ms is listed in the Duke's inventory of 1402 as L. Delisle, *Recherches sur la bibliothèque de Charles V, II* (1907), 268, has shown. (Cf. also J. Guiffrey, *Inventaires de Jean duc de Berry, II* (1896), 318; and L. Delisle, *Le Cabinet des Manuscrits, III* (1881), 193.) f. Ludwig (II, 11* and 40*) identified E 25 as one of the Machaut manuscripts in possession of the Burgundian dukes who acquired the Ms between 1420 and 1467; in the latter year the Ms is listed for the first time in the inventory of Bruges. The inventories of Brussels list it between 1487 and 1794 when the Ms was returned to Paris. (The bibliographical literature is quoted by Ludwig II, 11* and 40*.) On the preliminary folios: an old index for the Louange and the musical compositions.

Ms Paris Arsenal 3297 is an 18th-century copy of E, made for Lacurne de Ste.-Palaye. (Cf. Catalogue des Manuscrits d'Arsenal, III (1887), 312).

The succession of the compositions in the musical fascicles of E differs from that of other Mss.

- f. 22: Remede de Fortune; title: L'ecu bleu; (with the seven compositions included).
f. 57: Lay de plour (with the music).
f. 107: Les lays; No. 1, three texts not composed, No. 2, 4, 6, 3, 7, 8, 9, 10, 12, 11, 5, 17, two texts not composed, No. 18; 14 lais

- composed and 5 texts not composed.
f. 131: "Cy commencent les motes et rondeaux de Guillaume de Machaut." In order to make full use of the large pages, not filled by the motets alone, the scribe has entered the rondeaux on all free places of the pages.
f. 131: motet No. 20.
f. 131', 132: motet No. 1; rondeaux No. 10, 12.
f. 132', 133: motets No. 2, 8.
f. 133', 134: motet No. 3; rondeaux No. 9, 7.
f. 134', 135: motet No. 4; rondeaux No. 15, 3, and text (No. 16) not composed.
f. 135', 136: motet No. 5; rondeaux No. 14, 5.
f. 136', 137: motet No. 6; 17; rondeau No. 19.
f. 137', 138: motet No. 16; rondeau No. 8.
f. 138', 139: motet No. 7; rondeaux No. 1, 2, 18.
f. 139', 140: motets No. 9, 11.
f. 140', 141: motet No. 10; rondeaux No. 13, 21.
f. 141', 142: motet No. 12; rondeaux No. 11, 6.
f. 142', 143: motets No. 13, 14.
f. 143', 144: motets No. 15, 19.
f. 144', 145: motets No. 18, 22.
f. 145', 146: motet No. 21; rondeau No. 4.

Total: 22 motets; 18 rondeaux and 1 text not composed.

- f. 147: les balades; 35 ballades, but ballade No. 19 is copied twice (No. 18, 29 of E); the succession is: No. 1, 18, 13, 14, 27, 11, 3, 28, 22, 17, 39, 29, 31, 23, 2, 21, 25, 19, 20, 4, 40, 35, 5, 6, 16, 7, 8, 9, 19, 26, 30, 15, 24, 10, 38.
f. 159: "Cy commencent les virelays balades et la messe Machaut."
f. 159: 26 virelais; the succession is: No. 1, 4, 5, 6 (with the staves left vacant), 7, 15, 16, 17, 18 (with the staves left vacant), 19, 20, 25, 26, 27, 2, 3, 23, 24, 22 (with a staff provided for "tenor" left vacant), 29, 21; f. 162': "Cis a bien fole," virelai not composed, here one staff is left vacant; No. 10, 11, 12, 8, 9; two virelai texts not composed; the first "Dame, le doulz souvenir" has one staff left vacant.
26 virelais, of which the music for two, No. 6, 18, is missing in E, but preserved in other Mss, and 3 texts not composed.
f. 164': la messe (without any title; see the title on f. 159 for the virelais).

- f. 171: Le Voir Dit; with 8 compositions, 1 lai, 4 ballades, 3 rondeaux here included:
- f. 173: ballade No. 32.
- f. 176: rondeau No. 13; it appears also in the rondeaux (motet) fascicle.
- f. 178: ballade No. 33.
- f. 182: rondeau No. 4; it appears also in the rondeaux (motet) fascicle.
- f. 188: lai No. 13.
- f. 198': rondeau No. 17.
- f. 199': ballade No. 34.
- f. 203': ballade No. 36.

Literature: Bibliothèque Nationale, Département des manuscrits, Catalogue général des manuscrits français, Anc. suppl. frçs. I (1895), 326. - E. Hoepffner, Oeuvres I, XLVII. - V. Chichmaref, Poésies I, CVIff. (Ms. J). - F. Ludwig II, 10*-12*.

II. Secondary Machaut Manuscripts.

In this group we list those manuscripts which contain still a more or less substantial part of Machaut's work, but were not written under Machaut's direct or indirect influence; they also are connected with the literary work of other authors. In all of them only a fraction of Machaut's music is included. Morg. New York, Pierpont Morgan Library, Ms. M 396.

Manuscript on parchment, 2 + 242 + 2 folios, 32.5 by 24.7 cm; in 2 columns for the texts; richly illuminated (126 colored wash drawings); 15th century, 2nd quarter. Although the modern foliation is consecutive, several folios seem to be missing; there are, indeed, omissions in the Confort d'Ami, Fontaine Amoureuse, Voir Dit. Are there 9 folios missing in the Machaut section? According to the librarian's description, Morg was in possession of Garson de Boiaval during the 17th century; the Pierpont Morgan Library acquired the Ms from Th. Belin (1910), "who had bought it in northern France." The history of the Ms has obvious gaps.

1. The works of Machaut (f. 1-214'); 2. Jacques Bruyant, La Voie de Pauvrete et de Richese (f. 215-227); 3. Alain Chartier, La Belle Dame sans Merci (incomplete; written by Chartier in 1424) (f. 227-229); 4. Boethius, French version of the Consolatio Philosophiae (incomplete) (f. 230-241). All the parts are written by the same scribe. The manuscript has peculiar characteristics all its own. It gives the impression that it might have been planned as a collection of the complete works, copied from one of the chief Machaut manuscripts. (But spelling, idioms etc. point, according to the librarian's description, to a South Burgundian scribe.) The order of the poems conforms to the best Machaut Mss. The Dit de l'Alerion, usually appearing before the Confort d'Ami, is here placed after Les biens que ma dame me fait, and Le Voir Dit is placed between Le Dit de la Marguerite and Le Dit de la Rose; strangely enough, Le lay de plour which has its proper place directly after the Jugement du Roy de Navarre is entirely missing. The music for the seven compositions in the Remede de Fortune is also missing. But a distinctly traditional order and the plan of completeness are maintained only up to Le Dit de l'Alerion (f. 183'-211'). From then on, the character of the Ms is rather puzzling. La Prise d'Alexandrie is missing; but since in some Mss (Vg, B, E) La Prise appears at the end, the omission of this work might be explained by an intention of the scribe to place La prise also here at the end. But we assume that

the scribe changed the original plan of a complete collection after the copying of Le Dit d'Alerion. For it is strange that La Louange des Dames is completely omitted. Yet the following works, the complaintes (f. 211'-213), refer indirectly to the Louange. That they are presented separately is in keeping with a more advanced stage of the work order; for in the earlier phase, the complaintes were included in the Louange. The group of complaintes (3, one of which belongs to Le Voir Dit) is, however, a torso. Perhaps this fragmentary state is an indication of a change of plan on the part of the scribe. All the rest of the Machaut section is in similar fragmentary state. In some of the Machaut Mss the Louange, Complaintes, i.e. in G, M (where the complaintes appear within the Louange), C (where the complaintes do not appear as yet), are followed by the lyrical poems that were actually composed. In conformity with this order, the fragmentary group of complaintes is followed by a fragmentary group of the musical fascicles, but of the music there are no more than 2 ballades and 2 rondeaux. The succession itself, complaintes and musical compositions, still harmonizes with an original plan of a total edition, but the selection of a few examples is rather indicative of dropping the plan. Up to the Dit de l'Alerion the work of the scribe is carried out faithfully and consistently; from then on all but a skeleton remains; and the change is surprisingly abrupt. The scribe copies the first complaintes on the same page where the Dit de l'Alerion ends (f. 211'). Were it not for the character of the torso at the end, the Ms Morg could well be counted among the primary Machaut Mss.

- f. 213': ballade No. 31, 3 v (Ca, T, Co).
- f. 214: ballade No. 23, 2 v (Ca, T).
- f. 214': rondeau No. 7, 2 v (Ca, T).
- f. 214': rondeau No. 9, 2 v (Ca, T); it is to be noted that all Mss (A B Vg C G E Pep) have this rondeau in the 4 v version, and only A has, in addition to the 4 v version, a second version for 2 v, identical with Morg.

Literature: A. Guesnon, Le moyen âge XVI (1912), 94f. - F. Ludwig II, 13* and IV, 82 (Besseler). - H. Besseler, in MGG s.v. "Ars nova," with reproduction of f. 213'.

K. Bern, Burgerbibliothek, Ms 218.
Manuscript on parchment, 140 folios, 29.5 by 20.2 cm. On the basis of the old foliation, 37 folios (so Herm. Hagen, Catalogus Codicum Bernensium (1874-75), 263ff.), 34 or 37 folios (according to F. Ludwig II, 13*) missing; with illuminations, but torn out. French provenance (Ile-de-France,).

The Ms has the "Explicit. Ou mois d'avril, / Qui est gay, cointe et gentil, / L'an mil. ccc. lx. et. xi. / D'avril la sepmaine seconde, / Acheva à .l. vendredi / Guiot de Sens cest livre ci." (April 11, 1371).

Also K is arranged as a more or less complete collection of Machaut's works. But apart from being mutilated, the Ms shows some independent omissions. The list of the works is not complete. The musical section was probably not intended to be included; at all events, only the lais are represented, and of these only 4 (in part fragmentary) texts are copied, without their music (f. 127, 128, 130-132). Also the Lay de plour (beginning missing) is copied without music (f. 42). Chichmaref, Poésies I, CI, states that K (Chichmaref: Ms R) does not contain "les pièces notées." While this holds true for the lais, it is not quite correct for the Remede de Fortune; two of the seven inserted compositions, i.e. the two ballades, are copied in K with the music. - At the end of the Ms foreign materials are included (f. 132-138), with brief excerpts from Machaut's Voir Dit intermingled.

- f. 43-47, 50-60: Remede de Fortune (incomplete).
- f. 59': ballade No. 41; 3 v (Can, T, Co).
- f. 60': ballade No. 42; 2 v (Can, T).

Literature: Herm. Hagen, Catalogus Codicum Bernensium (1874-75), 263ff. - E. Hoepffner, Oeuvres I, XLVII. - V. Chichmaref, Poésies I, LXXIIf., CIff. (Ms. R). - F. Ludwig II, 13*f. - Otto Homburger, "Ueber die kunstgeschichtliche Bedeutung der Handschriften der Burgerbibliothek in Schätze der Burgerbibliothek Bern (Bern 1953), 124f. (with reproduction of f. 46' - Remede - on pl. 30).

J. Paris, Bibliothèque de l'Arsenal, Ms 5203.
Manuscript on parchment, 164 folios, 29 by 21 cm, with illuminated initials; 14th century.

Although a direct copy of K, J has minor differences, especially at the end of the manuscript; also in J the materials not attributable to Machaut appear at the end; the excerpts from Voir Dit, however, are not included; instead, the Dit de la rose is copied, amidst the foreign materials.

The Remede de Fortune, f. 47, has no music at all; but the scribe copying from K left space to insert the music of ballade No. 41, f. 66, and ballade No. 42, f. 67' where even the word "tenor" indicated that the music was to be inserted, probably afterwards, by the musical scribe.



Literature: H. Martin, Catalogue général des manuscrits des bibliothèques publiques de France, Bibliothèque de l'Arsenal, V (1889), 143ff. - E. Hoepffner, Oeuvres I, XLVII. - V. Chichmaref, Poesies I, CIf. (Ms. M). - Ludwig II, 14*.
Pep. Cambridge, Magdalene College, Bibliotheca Pepysiana, Ms 1594. Manuscript on parchment, 44 folios, 21 by 15.2 cm, one illumination on f. 12': "the execution is not very good," and a 16th-century (?) pencil sketch on f. 44' otherwise vacant; 15th century.

M.R. James notes in his catalogue of the library: "There is an erasure at top of f. 1: perhaps Matthaei C.a.r.d..." The text is written in 2 columns, the music on staves across the page. French origin; but provenance of the Ms is not known; nor is it known where Samuel Pepys acquired this Ms, or, for that matter, any of the other Mss.

f. 1-36': Remede de Fortune, here with the unique title: Remede d'Amour. The musical insertions are included.

f. 37-43: "Tract on love" (Catalogue of M.R. James):
"Hugue de saint Victor dit ou livre
que len appelle Arraste proce que nulz
ne poet rime senz amour."

The inserted compositions are:

- f. 4: Lai No. 19.
- f. 8: Complainte.
- f. 17: Chanson roial.
- f. 23': Ballade No. 41, 4 v.
- f. 25': Ballade No. 42, 2 v.
- f. 29: Virelai No. 33, 1 v.
- f. 35: Rondeau No. 9: Tant doucement, 4 v.

The rondeau that is regularly inserted as the last composition in Remede de Fortune is rondeau No. 22 (Dame, mon cuer). No reason can be given for this unusual selection of rondeau No. 9; neither is there any indication in the Ms that the regular rondeau No. 22 should follow No. 9.

Literature: M.R. James, Bibliotheca Pepysiana. A Descriptive Catalogue of the Library of Samuel Pepys, III, Mediaeval Manuscripts (London, 1923), 24ff. - F. Ludwig II, 12*.

III. Machaut Text Manuscripts.

In this group we list those manuscripts that contain the lyrical poetry without including any of its music; also those text manuscripts in which the work of Machaut is combined with that of other authors.

M. Paris, Bibliotheque Nationale, Ms.f.frçs. 843.
Manuscript on parchment, 255 folios, 32 by 22 cm; 15th century.

Among the pure text Mss, one of the most comprehensive collections, comparable to Ms A. The order of the works corresponds to the Machaut Mss proper. The section of the lyrical poetry intended for musical composition appears at the end. Although none of the poems are copied with their music, the scribe specifically designates the groups "y chant," "il a chant."

Literature: Bibliotheque Nationale, Departement des manuscrits, Catalogue general des manuscrits français, serie in 4° I (1868), 98. - E. Hoepffner, Oeuvres I, XLVI. - V. Chichmaref, Poesies I, CXf. (Ms. A). - F. Ludwig II, 12*f.

D. Paris, Bibliotheque Nationale, Ms.f.frçs. 1587. Manuscript on parchment, 108 folios, 26 by 19 cm; illuminations; 14th or 15th century. Previous owner: Chatre de Cange.

A small manuscript which has copies of the Louange, the Dit dou Vergier, and the two Jugement.

Literature: Bibliotheque Nationale, Departement des manuscrits, Catalogue general des manuscrits français, serie in 4° I (1868), 259. - E. Hoepffner, Oeuvres I, XLVI. - V. Chichmaref, Poesies I, CIVf. (Ms. F). - Ludwig II, 14*f.

H. Paris, Bibliotheque Nationale, Ms.f.frçs. 881.
Manuscript on parchment, 112 folios (originally more), 30.8 by 23.5 cm; illuminations; 15th century.

The manuscript includes: 1. Vetula (Richard de Fournival?); 2. Le livre de l'Art d'Amours, French translation of Ovid's Ars Amandi; 3. Machaut, Prologue (short version), and Louange des Dames.

Literature: Bibliotheque Nationale, Department des manuscrits, Catalogue general des manuscrits français, serie in 4° i (1868), 147f. - E. Hoepffner, Oeuvres I, XLVIIIf. - V. Chichmaref, Poesies I, CVf. (Ms. B). - F. Ludwig II, 15*.

Ars. Paris, Bibliotheque de l'Arsenal, Ms 683.
Manuscript on parchment, 214 folios, 33.5 by 25 cm. 13th century, 15th century; folios 213, 214 are written by a 15th century scribe; the main portion of 212 folios belongs to the 13th century.

On f. 213-214 ("XII," "XIII") are the (incomplete) texts of two lais which Machaut composed, No. 7 and 8, and one (complete) text of a lai, "Se quanque Dieus," which Machaut did not compose.

Literature: Catalogue des manuscrits de l'Arsenal, II (1886), 36. - V. Chichmaref, Poesies I, LXXIV (Ms. I). - F. Ludwig II, 15*.

Pen. Philadelphia, Library of the University of Pennsylvania, Ms. Fr. 15. Manuscript on parchment, 94 folios, 30 by 24.2 cm; 15th century (ca. 1400?).

This text Ms was owned by Leo S. Olschki, Florence, in the '30's. G. Bertoni, "Liriche di Oton de Grandson, Guillaume de Machaut e di altri poeti in un nuovo canzoniere," in Archivum Romanicum XVI (1932), 1-20, gave a first description of the Ms and a list of the lyrical texts which in many ways is incorrect and incomplete. In 1952 the Ms was sold to Laurence Witten, New Haven, Connecticut, who kindly gave me permission to study it; subsequently the Library of the University of Pennsylvania, the present owner, purchased the Ms in 1954. Due to the kindness of Mr. Witten, who prepared a complete list of contents, and of the Library of the University of Pennsylvania, I have been able to record the lyrical poems composed by Machaut.

310 lyrical texts, all anonymous, a few having the signature "Ch." No consistent order by categories of authors can be recognized, although the poems appear in groups of ballades, rondeaux, virelais, with the lais occasionally inserted. At times ballades, rondeaux follow each other in alternation. There are 101 lyrical poems of Machaut, one third of the whole manuscript, and 49 of them are the texts used for composition. The poems belong partly to the Louange des Dames (from No. 36 on) in the first section of the Ms, with occasional insertions of musical texts. From f. 38' on there is a large section of the musical fascicles, and only occasionally poems of the Louange are inserted. The succession of the numbers as well as surprising omissions should clarify, we believe, the question from which of the Machaut Mss the selection has been copied. - An interesting feature of the Ms appears with the rubrics which designate the categories. I noticed with the ballade No. 40 the designation "demy lay;" indeed, the form

of this composition has always been regarded as unusual, since on the basis of the structure of text and music the composition is not a ballade although it appears associated with the ballades in the Machaut Mss. The designation of Pen casts light upon the form.

(Among the texts I found as No. 62 (f. 23) the ballade "De terre en grec gaule appelee" of Philippe de Vitry and No. 63 (f. 23') the response of Jean de Le Mote: "O victriens mondains." Cf. Vol. I of The Polyphonic Music of the 14th Century under Philippe de Vitry and in Paris, Bibliotheque Nationale, Ms.f.lat. 3343.)

I. Paris, Bibliotheque Nationale, Ms.f.frçs.nouv.acq. 6221. Manuscript on paper, 35 folios, 28.5 by 22.5 cm; 15th century. Formerly: Library of St. Victor, Paris; then Bibliotheque Nationale; then Library Ashburnham, fonds Barrois 523; finally returned to Bibliotheque Nationale.

155 anonymous texts, about half of which were attributed to E. Deschamps; subsequently Deschamps' authorship has been contested.

Among the texts are 8 ballades which Machaut composed (No. 34, 2nd text, 32, 39, 29, first text, 18, 25, 34, first text, 42, from Remede), and 1 ballade which Machaut did not compose.

Literature: Bibliotheque Nationale, Departement des manuscrits, Catalogue general des manuscrits français, Nouvelles acquisitions françaises II (1900), 420. - Marquis de Queux de St.-Hilaire, in Oeuvres completes de E. Deschamps, II (1880), XVIIff. - G. Raynaud, in Oeuvres completes de E. Deschamps, X (1901), Vff. - V. Chichmaref, Poesies I, LXXIII (Ms I). - F. Ludwig II, 15*.

Westm. London, Westminster Abbey 21. Manuscript on paper, now 80 folios, 28 by 20 cm. Damaged, particularly at the beginning. 15th century. French origin.

68 anonymous texts; including the texts of 15 ballades of Machaut, 6 of which are from the musical fascicles of the Machaut Mss, 9 from the Louange. The 6 texts of the ballades that were composed are: No. 35, 21, 7, 25, 27, 4.

Literature: J.A. Robinson and M.R. James, The Manuscripts of Westminster Abbey (1909), 77. - P. Meyer, in Bulletin de la Societe des anciens textes français I (1875) 25ff. - E. Hoepffner, Oeuvres I, XLV. - F. Ludwig II, 15*f.

Stockh. Stockholm, Kongl. Bibliotheket, Ms Vu 22.
Manuscript on paper, 272 folios, 20.5 by 15 cm; 15th century.
Former owner: Fauchet (d. 1601).

114 texts. In addition to "Guillaume de Machault: Le jugement de roy Behaigne" (incomplete), f. 160, there are the texts: "Tresble Guillaume de Marchant: Qui es promesses de fortune se fie etc." (f. 138'). "Motet: Hay fortune trop suis mis loing de port" (f. 138'). "Rondel de Machaut: Douce dame tant que vivray etc." (f. 141'). The 3 different spellings of the name for the 3 items may be noticed. The texts of Tr and Mo are those of Machaut's motet No. 8. These are the only texts of a motet of Machaut which, separate from their music, are known to have been recorded in a pure text Ms. The text of the "Rondel" is that of rondeau No. 20.

Literature: G. Stephens, Förteckning öfver de förnämsta brittiska och fransyska handskrifterna, uti Kongl. biblioteket i Stockholm (1847), 155 ff. - V. Chichmaref, Poesies I, LXXIV (Ms T). - F. Ludwig II, 16*.

Jard. de Plais. Le Jardin de Plaisance et Fleur de Rethoricque A. Verard, 1501.

This famous collection of 672 texts, which appeared between 1501 and 1527 in seven further editions, printed a selection of seven lyrical poems of Machaut: ballade No. 39 (f. 65), 23 (f. 65'), 28 (f. 65'), 18 (f. 66), 42 (f. 68 - from the Remede); rondeau No. 15 (f. 69), 7 (f. 69').

Facsimile edition: E. Picot, in Societe des anciens textes français (1910); and critical commentaries in E. Droz and A. Piaget, Le Jardin de Plaisance, ib. vol. II (1925). - Cf. F. Ludwig II, 16*f.

Chartier. Les faiz maistre Alain Charetier, ca. 1484.
Chartier included the text of the Lay des dames, No. 7, of Machaut in his work. Cf. F. Ludwig II, 17*.

IV. Musical Repertory Manuscripts.

The following sources differ characteristically from the primary Machaut manuscripts. Each of them represents a musical repertory or rather a segment of the repertory of the 14th century, in which some of the compositions of Machaut make their appearance. The frequency of appearance in such repertory manuscripts is recognized as an indication of the renown which individual compositions have acquired. It is appropriate to adopt the degree of renown as one of the principles by which to group the manuscripts; naturally, this principle can be only one among others. The chronological and geographical distribution of the sources furnishes at least equally important principles. Taking all aspects together as guides for a proper order of the sources, the French sources must be grouped: Trém, Iv, CaB, Ch, (Fr), (Maggs). In this order, Ch stands on the borderline, since it is a Ms copied in Italy, but mainly with a French repertory. Fr can hardly be regarded as a source for Machaut, despite the attribution of a motet to Machaut. Maggs apparently is not really a "repertory" manuscript, since belonging to the type of the Rotulus, it contains but one composition of Machaut, the lai No. 8. Maggs differs from the two other manuscripts that are in the form of a rotulus, Br and Pic, where at least a small group of various compositions represents the character of a fragmentary repertory. (Br and Pic have no compositions of Machaut.)

Trém. Library of La Duchesse de La Trémoille, Château Garrant. Manuscript on parchment, originally 48 folios, 49 by 32.5 cm; preserved only 1 double folio, f. 1 and 8; apparently completed 1376.

Literature: E. Droz and G. Thibault, "Un chansonnier de Philippe le Bon," in Revue de Musicologie VII (1926), 1ff. - H. Bessler, in AfMw VIII (1926), 235ff. - F. Ludwig II, 18*ff. - L. Schrade, The Polyphonic Music of the 14th Century, I, [537]

The Ms belonged to the Burgundian library, apparently mentioned in the inventory of the estate of Philippe the Bold, 1404; listed in the inventory of the library of Philippe the Good, 1420; mentioned in the inventory of the estate of Charles the Bold, 1477, which was given to Georges de La Trémoille, Governor of Burgundy after the death of Charles the Bold (d. 1477). When the Mss of La Trémoille passed into the possession of Guy de Rochefort, President of the Burgundian Parliament (1482), Ms Trém was retained in the Bibliothèque de La Trémoille.

f. 1 has the inscription: "Iste liber motetorum pertinet capelle illustrissimi principis Philippi ducis Burgondie et comitis Flandrie." The original index (f. 1) classified the compositions by groups of "Motets ordenez et escriz ci apres," and "balades et rondeaus ci apres escriz par le nombre," with some additions listed at the end of the groups by a different scribe. To judge on the basis of the folio numbers in the index, the motets were first copied; the ballades, rondeaux, however, were possibly entered afterwards in the vacant spaces left over on the various pages; but this is not clear for all cases.

115 compositions, 1 composition apparently twice (see Machaut ballades); a total of 72 motets (the index quotes only the motetus), 35 ballades and rondeaux (an exact division is not possible in view of compositions not known in other Mss, but the ballades are by far in the majority), 2 chaces, 5 mass movements, 1 hymn.

The work of Machaut is remarkably well represented: 8 motets, not 9; 8 ballades, one of which twice, and only 1 rondeau.

- f. 4, No. 7: motet No. 10: "Helas ou sera pris IIII"
- f. 4, No. 8: motet No. 14: "De ma douleur IIII"
- f. 5, No. 9: motet No. 16: "Se j'ai mon loyal V"
- f. 8, No. 13: motet No. 8: "Ha Fortune VIII." Music of Tr Qui es promesses, T Et non est qui adjuvet, on f. 8: see facsimile in Revue de Musicologie VII (1926).
- f. 8, No. 14: motet No. 15: "Faux Samblans VIII." Music of Mo Faux Samblans, T Vidi dominum on f. 8; see facsimile in Revue de Musicologie VII (1926)
- f. 12, No. 23: motet No. 20: "Biaute parée XII"
- f. 24, No. 51: motet No. 19: "Diligenter XXIIII"
- f. 34, No. 80: motet No. 9: "O livoris XXXIIII"
- f. 32, No. 75: "Inviolant XXXII." Ludwig and Besseler

have suggested that this is Machaut's motet No. 23 Inviolata - Felix virgo. By a rather involved way of calculating whether or not the motet could have been written in the available space, we come to the conclusion that Machaut's motet No. 23 could not possibly have been included in Trém. The reading "Inviolant" of Trém must be accepted as correct; this Mo text, therefore, belongs to a motet not known in another source. If we take from the list of Trém two works in succession, known in other sources, for example the 4 v motet No. 47 (Flos virginum) and the 3 v ballade No. 48 (De Narcisus), we find them in Trém on f. XXII (i.e. f. 21' and 22). The motet Flos virginum occupies in Iv 11 + 7 1/2 staves, the ballade De Narcisus in R 7 staves (8 on the page), a total of about 27 staves. According to f. 1' and 8, Trém had 15

staves to the page. In all likelihood, some staves on f. 21', 22 in Trém might have remained vacant, but not enough to copy another composition. For f. XXXII (i.e. f. 31'-32) of Trém 3 compositions are listed:

Inviolant, Tant doucement, J'ai grant desespoir. The 3 v ballade J'ai grant desespoir is known in R; it is written there on 5 1/2 staves. The 4 v rondeau Tant doucement (Machaut) takes up 6 staves in E (E has the notes always very close together). It is not likely that Trém included the 2 v version of this rondeau which appears only in A (the 2 v version in A takes 4 staves; the 4 v version in A 8 1/4 staves). Among all the Machaut Mss E comes closest to the unusually large size of Trém; it has 12 staves to the page. Comparing the Tr Qui es promesses of Machaut motet No. 8 of E with Trém, we find the Tr in E on 6 1/3 staves, in Trém on 9 staves; moreover, the spacing of the notes on the staff in Trém is considerably wider than in E. Unfortunately, motet 23 is not copied in E; but motet 21, almost equal in size, is adequate for comparison. In E, motet 21 occupies 18 staves on 2 pages, but is extremely narrow in the writing of the notes (the Introitus in the Tr, for example, is written on only one staff with no less than 95 notes; the average of notes of the Tr in Trém is ca. 30). On the basis of these calculations, the motet No. 23 would take in Trém about 15 staves for the Tr, a minimum of 9 for the Mo, and at least 5 staves for T and Co. Tant doucement would take in Trém at least 8 or 9 staves, and J'ai grant desespoir 5 or 6. This adds up to a minimum of 42 staves; there were only 30 staves on 2 pages in Trém. This rules out Inviolata for Trém, even if we would accept the unlikely case that Tant doucement in Trém was the 2 v version of the rondeau. There is no need to suggest an error of the scribe mistaking "Inviolata" for "Inviolant." Inviolant must be kept in the lists of 14th-century motets as an independent composition whose music is not known.

- f. 29, No. 40: ballade No. 38: "Phiton le merveilleux XIX"
- f. 21, No. 45: ballade No. 18: "De petit peu XXI"
- f. 21, No. 46: ballade No. 23: "De Fortune XXI"
- f. 13, No. 27: ballade No. 31: "De toutes flours XIII"
- f. 16, No. 33: ballade No. 41: "En-amer XVI"
- f. 27, No. 62: ballade No. 42: "Dame de qui XXVII"
- f. 29, No. 68: ballade No. 38: "Phiton le merveilleux XXIX."

Apparently the same ballade (No. 40, 68) of Machaut has been copied twice.

- f. 30, No. 70: ballade No. 25: "Honte paour XXX"
f. 41, No. 97: ballade No. 4: "Biaute qui toutes XLI"
f. 32, No. 76: rondeau No. 9: "Tant doucement XXXII"

With regard to the motet No. 63, f. 28: De tous les biens - Li enseignement, attributed to Machaut in Fr, (Trém 63, = Iv 41, = Fr 2) cf. Fr.

Iv. Ivrea, Biblioteca capitolare, (no call number).
Manuscript on parchment, now 64 folios, 32 by 22.5 cm. Compilation of the repertory around 1350, written probably ca. 1370 at the latest.

Literature: Gino Borghezio, "Poesie musicale latine e francesi in un codice ignorato della Biblioteca capitolare d'Ivrea (Torino)," in Archivum Romanicum V (1921), 173-186; "Un prezioso codice musicale ignorato della Biblioteca capitolare d'Ivrea ed il suo repertorio sacro profano," in Bollettino Storico-Bibliografico Subalpino XXIV (1922), 190-205. - F. Ludwig, AfMw V, (1923), 281ff. - H. Besseler, AfMw VII (1925), 185-194. - F. Ludwig, Machaut II, 17f.; 61. - L. Schrade, The Polyphonic Music of the 14th Century, I. Commentary Notes, vol. I, 51f.

A total of 81 compositions; Machaut is represented with 3 motets, all written by the main scribe, and 1 rondeau written afterwards by a different scribe as one of the addenda in the space left vacant after the motets have been copied.

- f. 10', No. 16: motet No. 19
f. 20', No. 32: motet No. 15
f. 24', No. 38: motet No. 8
f. 3' (not 4), No. 5: rondeau No. 17 (not 14)

CaB. Cambrai, Bibliothèque Communale, Ms. 1328.

A collection of a variety of musical fragments, bound together; 22 folios, some of which are greatly damaged since they were covers used for binding.

Literature: Bibliothèque Nationale, Département des manuscrits, Catalogue général des manuscrits français, Département 17 (1891), 486. - E. de Coussemaker, "Notice sur les Collections musicales de la Bibliothèque de Cambrai," in Mémoires de la Société d'émulation de Cambrai XVIII (1841), 193ff., separately 1843, 137ff. - F. Ludwig, AfMw V (1923), 284, especially 285 n.l. - H. Besseler, AfMw VII (1925), 197f. - F. Ludwig, Machaut II, 20*. - L. Schrade, The Polyphonic Music of the 14th Century, I, Notes, I, 52.

Machaut appears with 3 compositions:

- f. 12': motet No. 8: except for the top line, without damage, clearly and beautifully written.

- f. 13': rondeau No. 7, with an otherwise unknown, but fragmentary Tr, of which we were able to decipher 2 additional measures and a reading rhythmically somewhat different from that of Ludwig; greatly damaged.

- f. 15: ballade No. 18; 4 v (but not decipherable in large sections); the 4 v version is only in Mod, not in Machaut Mss.

Ch. Chantilly, Musée Condé, Ms 1047.

Manuscript on parchment, now 64 folios, modern foliation for the 4 old preliminary folios 9-12, old foliation for 60 folios 13-72, 38.7 by 28.6 cm. Copied in Italy possibly in Florence (Reaney) at the beginning of the 15th century, on the basis of a French original which various scholars date between 1370 and 1390 (but only 1390 is possible). An old index, f. 10, 11 (for compositions of f. 13-72); the two works of Baude Cordier (f. 11', 12) were entered later.

From the time of its completion, certainly in the 15th century (see the note of ownership on f. 9; 1461) and without interruption until 1861, Ch has always been in Italian ownership. In 1861, the Duke of Aumale became the new owner.

Literature: Institut de France, Le Musée Condé, Chantilly, Le Cabinet des Livres, Manuscrits, II (1900), 277ff., and (1909), 19f. - L. Delisle, Bibliothèque de l'Ecole des Chartes 62 (1901), 716. - E. de Coussemaker, Les harmonistes du XIVe siècle (1869), 12. - F. Ludwig, SIMG IV (1902-03), 26ff., 37, 42f.; and SIMG VI (1904-05), 611ff. - J. Wolf, GM I, 328ff. (and II/III edition of No. 64, 65). - P. Aubry, Les plus anciens monuments de la musique française (1905), pl. 22. - J. Wolf, Hdb. Not. I, 365ff. - J. Wolf - Musikalische Schriffttafeln (1923), pl. 30, 31, 100. - G. Macon, "La Bibliothèque de Chantilly," in Bulletin du Bibliophile et du Bibliothécaire, Nouvelle Série V (1926), 86f. - H. Besseler, AfMw VII (1925), 207, and VIII (1926), 233ff. - F. Ludwig, Machaut II, 22*ff. - H. Besseler, Die Musik des Mittelalters und der Renaissance (1931), 144ff. - W. Apel, The Notation of Polyphonic Music (1950). - H. Besseler, Article "Chantilly" in MGG. - W. Apel, French Secular Music of the Late Fourteenth Century (1950). -

N. Pirrotta, "Il codice estense lat. 568 e la musica francese in Italia al principio del '400," in Atti della R. Accademia di Scienze, Lettere e Arti di Palermo, serie 4, vol. 5, parte 2, 1945, and separately 1946. - G. de Van, "La pédagogie musicale à la fin du moyen âge," in Musica Disciplina II (1948), 75ff. - The latest and most detailed description with a complete list of the compositions and concordances by G. Reaney, "The Manuscript Chantilly, Musée Condé 1047," in Musica Disciplina VIII (1954), 59ff.

Among the 113 compositions, 3 ballades are of Machaut:

- f. 18': ballade No. 18; 3 v: "G. de Machaut."
- f. 49: ballade No. 23; 4 v.
- f. 54: ballade No. 34; 4 v: "Machaut."

Fr. Fribourg: Bibliothèque Cantonale et Universitaire de Fribourg en Suisse.
Manuscript on parchment; 1 folio, with the old foliation 86, 37 by 26.7 cm; cover of Incunabulum Z260, now detached.

Literature: Wilhelm Joseph Meyer, "Catalogue des incunables de la Bibliothèque Cantonale et Universitaire de Fribourg (Suisse)," in Archives de la Société d'histoire du Canton de Fribourg XI (1917), 91. Although mentioned by W.J. Meyer, with reference to Philippe de Vitry and Machaut, Fr has actually been made known in the literature of the history of music by Gabriel Zwick, "Deux motets inédits de Philippe de Vitry et de Guillaume de Machaut," in Revue de Musicologie XXVII (1948), 28-57. - L. Schrade, The Polyphonic Music of the 14th Century, I, Notes, I, 52. - H. Besseler in F. Ludwig Machaut IV, 82: "Die Zuweisung des Werkes an Machaut im Fragment Frib. erscheint daher unglaublich." - H. Besseler, in Article "Ars nova," MGG I, 704: "Folio-Fragment in Fribourg/Schweiz, das einst 'fol. 86' einer grossen Motettenhs. bildete." (I can see no indication whatever that Fr was a "motet Ms."; it may have contained ballades, rondeaux, virolais, masses as well.) - A. Machabey, Guillaume de Machaut (Paris 1955), II, 112, recommends "prudence" with regard to the attribution. "L'écriture, ni la construction...ne permettent une décision."

f. 86 which has suffered most from the attachment to the codex; it is damaged, but is still readable; f. 86' is, however, clear and well preserved; (see facsimile of f. 86' in the essay of G. Zwick; the words in the upper margin which I read as "Jesus ma"(ria) were perhaps written around 1800).

f. 86: in the middle of the right margin in red letters "Guillermus de Mascordio" and the same a little higher in small letters and ordinary writing. In the left column Tr "Li enseignement," in the right column Mo "De touz les biens;" the 2 columns maintained for 8 staves, the 4 additional staves are drawn across the page; on staves 9 and 10 (middle) the Tr is continued and on staff 10 (2nd half) the T "Ecce tu pulchra" is entered. On staves 11 and 12 (rest of the page), the end of a Tr (or Mo?) is written, beginning with the words "speculum ob nubilans." It certainly cannot be the beginning of a composition; "speculum" has no majuscul; all initials on f. 86 and 86' are in majuscels. This must be the end of a voice that belonged to a motet on f. 85'. I have not yet succeeded in identifying the piece.

For the motet of Philippe de Vitry see our discussion in Vol. I.

The motet "De touz biens" is also in Iv, No. 41, f. 26' (Tr in Iv: "Si enseignement"), and (lost) in Trem, No. 63, f. 27'-28. - Trem lists "De tous les biens" twice, once in the group of the motets, the second time in the group of ballades and rondeaux (f. X, 9'-10; No. 19). Was the motet entered twice in Trem, just as the ballade No. 38 of Machaut was copied twice? Besseler suggests (AfMw VIII, 236) - with a question mark - the ballade with the same incipit in O 246. But it is not very likely that Trem No. 19 was identical with De tous les biens dont nature est ouvrière in O, f. 107'. - On f. X in Trem were: the 3 v motet Organizanter which is lost also in Str, hence we do not know its size; the rondeau Amis dont ton vis (in Iv No. 3 "Amis tout dous vis," on f. 3, but with Co on f. 2') known in a number of versions--it is a very short composition for which hardly more than 4-5 staves would be needed in Trem; De tous les biens is not known in the 14th-century repertory; if it was a ballade or rondeau, its size could not be particularly large. Unless the motet Organizanter was unusually long, there must have been ample space on f. 9'-10 for these compositions. I am not at all certain that Trem No. 19 was a ballade or rondeau; it could have been the motet De tous les biens (63). - The motet De tous les biens attributed to Machaut in Fr does not occur in any of the Machaut Mss; even the latest Mss, copied during Machaut's lifetime, do not include the work. This is a strong reason to suspect the authenticity of the attribution. But the internal musical characteristics of the motet speak decidedly against the authorship of Machaut; above all the handling of the isorhythmic structure and the type of rhythm provide stylistic criteria that cannot possibly be applied to Machaut. There is not a single authentic motet in which

the isorhythmic structure appears as such an obvious scheme (with complete coincidence of phrases) as in the motet De tous les biens; nor is the extremely regular, almost patternlike rhythm of De tous anywhere comparable to the rhythm of Machaut. The attribution of De tous to Machaut cannot be regarded as correct.

Maggs.

Parchment rotulus; 59 by 27 cm. 64 lines of text and 19 1/2 lines of music. Written in France ca. 1450. Discovered in a binding. The bookdealers Maggs Bros., London, offered the rotulus in their Catalogue 476, No. 45A (1926) for sale. The offer was repeated in Maggs' Catalogue, No. 512, London 1928. The catalogue contains a photographic reproduction (plate III) of the rotulus, with five lines of music on the photograph, but 19 1/2 lines on the whole rotulus. In a short note published in *Revue de Musicologie* VIII (1927), 44, E. Droz identified the composition on the rotulus as Machaut's lai No. 8 (Le lay mortel). Cf. Ludwig II, 15*. The present whereabouts of the rotulus is not known.

The link of Maggs with the other sources is difficult to establish. In view of the lai as the only composition it contains, Maggs is closer to the Machaut Mss. The form of rotulus places it with Br and Pic; but the content not being that of a repertory puts it in a class of its own; we have, therefore, placed Maggs at the end of the French group.

Ch stands midway between the French and Italian sources of Machaut's work. Though copied in Italy, Ch represents a purely French original. Six Italian manuscripts indicate the effect of Machaut upon the musical repertory in Italy; they are R, Fl, Mod, P, PadA, Faenza (the latter being a keyboard tabulature). This succession is merely in accordance with the number of Machaut compositions: 7, 5, 4, 3, 1, (but Faenza has 2). In a geographical order the succession of Mss is different. F. Ludwig was first in distinguishing the northern Italian sources from those of middle Italy (Florence); since these two geographically distinct groups display a marked difference of reaction towards the French music, Ludwig's differentiation has been most valuable for the proper interpretation of the sources; it has been accepted by most historians of the Trecento music. N. Pirrotta has expanded the groups: Florentine, Northern (north of the Appenines), Central, Southern regions. With this differentiation in view, the Italian Mss which incorporate the work of Machaut must be grouped, a. R, PadA, Mod; b. Fl, P. In the first group PadA must be

placed before Mod on chronological grounds. A purely chronological approach, with disregard of geographical distribution, would assign the first place to Fl, after Codex Rossi the oldest and finest compilation of Italian Trecento music. But since the French addenda in Fl are set apart from the compilation of Italian music, and since the measure of incorporating French music into an Italian repertory is a matter of greatest importance for Machaut's position in Italy, it is clear that the geographical order must prevail upon a purely chronological manner of grouping. It is interesting to observe that none of the Italian sources included any of Machaut's motets. This might be an indication of the fact that the motet had never taken root in Italy, and where it appeared somewhat as an exception, it made the impression of being a stranger until towards the end of the century the situation began to change. At all events, it is from the collections of song forms, ballades, rondeaux, virelais, that the Italians have chosen their favorite compositions, and among them it is the ballade that apparently had a greater appeal to their taste than the rondeau or virelai. The virelai apparently was entirely neglected, although it must be noted that also among French sources the virelai being kept in the Machaut Mss proper did not enter any of the typical repertory Mss. But the neglect of the virelai in Italy is still more surprising; for the structure of the French virelai conforms to that of the Italian ballata. For that reason we might expect a special favor displayed by Italians toward the virelai. Now, the neglect of the virelai is not total; there are virelais in Italian sources of composers other than Machaut. Since none of the virelais of Machaut appeared in repertory Mss, do we have to assume that none of the Machaut compositions (ballades etc.) were directly copied from any of the Machaut Mss? We are inclined to believe that the Italians made contact only with repertory manuscripts, not with the Machaut sources, which were probably unknown.

Machaut's compositions appear twenty-one times, (without taking Faenza into account; we count merely the frequency of appearance, not the number of different compositions); the list shows the *Ite missa est* once (PadA) and the rondeau three times; thus the ballade stands far in front (also the two transcriptions in Faenza are ballades).

R. (Ludwig R, Besseler PR). Paris, Bibliotheque Nationale Ms. f.frçs.nouv.acq. 6771 (Codex Reina).
Manuscript on paper, 131 folios, with f. 120-124 missing and several folios vacant, 27 by 21 cm; 15th century. Copied in Northern Italy. An old index on f. 126', 127.

R belonged to the Italian Reina, Milan, then to Bottee de Toulmon (since 1834).

Literature: Bibliotheque Nationale, Departement des manuscrits, Catalogue general des manuscrits français, Nouvelles acquisitions françaises III (1900), 38. - F. Ludwig, SIMG IV (1902-03), 43ff.; SIMG VI (1904-05), 608, 616. - J. Wolf, GM I, 260ff. - H. Besseler, AfMw VII (1925) 207, 227, 233. - F. Ludwig, Machaut II, 24*f. - H. Besseler, Article "Ars nova," MGG I, 705.

In R three main portions must be distinguished by compilations and scribes: the Italian Trecento portion, the simultaneously collected French repertory of the 14th century, and the 15th century supplement. The French section begins with f. 53; seven ballades of Machaut are included:

- f. 54': ballade No. 34 (4 v, like the original)
- f. 63: ballade No. 41 (4 v, like the original)
- f. 64': ballade No. 23 (4 v like the original; Ludwig notes that the Co in R has a considerably different version; Co in R is, however, largely identical with Co in E; see the notes to ballade No. 23)
- f. 65: ballade No. 35 (3 v, like the original)
- f. 68': ballade No. 42 (4 v, like the original)
- f. 69': ballade No. 22 (4 v, like the original in number of parts; but the Co is different from the original)
- f. 72: ballade No. 31 (4 v, like the version in E; A B (Vg) G Morg 3 v; among all the Italian sources, only R has the 4 v version. Is the ballade directly copied from E, or was there another French repertory Ms which contained the 4 v version? Tren contained ballade No. 31, certainly not for 4 parts; see the copying of 2 motets, 2 ballades on f. XIII, i.e. 12'-13. Str, No. 168 (now lost) had the 4 v version.)

R omits all the 2nd and 3rd strophes of the texts (except for ballade No. 41 and 35); but all the French texts in R are corrupt.

PadA. Padova, Biblioteca della Universita, Ms. 1475 and 684; Oxford, Bodleian Library, Ms Canonici Pat.Lat. 229.

This group of fragments (together with PadB, PadC, Dom and PadD, the last recently discovered and discussed by Dragan Plamenac in a paper read at the Congress of the International Society of Musical Research at Oxford 1955, now published: "Another Paduan Fragment of Trecento Music," Journal of the American Musicological Society, vol. VIII, 1955, 165-181.) are the remainders of a larger manuscript, "liber est monasterii sanctae iustinae de padua," which combined a repertory of Italian and French sacred and secular music.

PadA consists of Ms 1475, 6 folios, with old foliation for f. 47, 48, 50 and f. 41, 43, 44 to be supplied for the 3 remaining folios; and Ms 684, 3 folios, with only 1 having the old foliation 51, both Mss now in Padua, and the Oxford Ms, 4 folios, with an old foliation for f. 33, 34, 37, 38. - The Padua fragments measure ca. 28 by 14.5 cm, the Oxford fragment ca. 32 by 24.5 cm. - The Ms was written on parchment in Northern Italy at the beginning of the 15th century.

Literature: L. Frati, "Frammento di un codice musicale del secolo XIV," in Giornale storico della letteratura italiana XVIII (1891), 438f. - Catalogi codicum mss. Bibl. Bodl. III (1854), 434b. - W.H. Frere, Bibliotheca musico-liturgica, I (1901), 138. - F. Ludwig SIMG IV (1902-03), 54; SIMG VI (1904-05), 615f. - J. Wolf, GM I, 258 f. - H. Besseler, AfMw VII (1925), 228f.; AfMw VIII (1926) 233ff. - F. Ludwig, AfMw VII (1925), 421 n.lf. and Machaut II, 25*f.

Machaut compositions are in Ms 1475, f. 4 (44): Ite missa est; since the right margin is cut off, the parts are all incomplete.
Ms Oxford 229, f. 38, No. 10, rondeau No. 14, on the last 3 staves, written upside down, as is the usual notation of rondeau No. 14; below the last staff, also written upside down, "Tenor de Ma fin" three times, with large initials "T"; (the number of voices is 3, not 2 as Besseler indicates).

Mod. Modena, Biblioteca Estense, Ms lat. 568, now M 5. 24. Manuscript on parchment, 52 folios, modern foliation 1-52, old foliation (1) + 1-50 + (1), 28 by 19.8 cm; 15th century.

Literature: J. Camus, "Notices et extraits des manuscrits français de Modene antérieurs au XVII^e siècle," in Revue des Langues Romanes XXXV (1891), 249. - F. Ludwig, SIMG IV (1902-03), 21ff.; SIMG VI (1904-05), 616ff. - J. Wolf, GM I, 335ff. - G. Bertoni, "Poesie musicali francesi nel cod. estense lat. no 568," in Archivum Romanicum I (1917), 21ff. - P. Lodi, "Codd. Miscell. dei Sec. XIV-XVI" in Bollettino dell' Associazione dei musicologi italiani, Catalogo delle opere musicali VIII (1916-1924), 522ff. - F. Ludwig, AfMw VII (1925), 423. - H. Besseler, AfMw VII (1925), 230f. - F. Ludwig, Machaut II, 30*f. - N. Pierotta, "Il codice estense lat. 568 e la musica francese in Italia al principio del

'400," in Atti della R. Accademia di Scienze, Lettere e Arti di Palermo, serie 4, vol. 5, parte 2, 1945. - H. Besseler, Article "Ars nova" in MGG I, 706.

Divided in 2 groups of fascicles, 1, 3, 5 and 2, 4, Mod represents at least two basically different repertoires; fascicles 1, 3, 5 contain masses, Latin, French, Italian compositions, with an apparently close relationship to Matteo de Perugia at least in the 5th fascicle; fascicles 2, 4, more elaborately written and illuminated, contain ballades, with Latin and Italian compositions mixed in, with a close relationship to the repertoires of Ch and R.

4 works of Machaut are included, 3 of which (ballades) appear in the 3rd fascicle, one (rondeau) in the 4th; the latter has a new Co, an addendum separately entered in the first fascicle and probably also composed in the 15th century.

- f. 26: ballade No. 31; 3 v, without Tr.
- f. 27: ballade No. 18; 4 v
- f. 30': ballade No. 35
- f. 35: rondeau No. 7; 2 v, like the version in the Machaut Mss, except E.
- f. 6': (on the last staves of the page): "Contratenor Se vous nestes por mon guerre donnee / dame mar vi etc.;" stylistically the Co belongs to the 15th century.

Fl. (Ludwig Fl; Besseler, Pirrotta FP). Florence, Biblioteca Nazionale, Ms Panciatichi 26. (Codice Palatino Panciatichiano 26).

Manuscript on paper, 5 preliminary (1-5) and 110 (I-CX) folios, 29.5 by 22 cm; 15th century, beginning. Florentine origin not certain, but probable.

Literature: I Manoscritti della R. Biblioteca Nazionale Centrale di Firenze: A. Bartoli, I Codice Panciatichiani etc., in Indici e Cataloghi VII, vol. I, fasc. I (1887), 44ff. (apparently the description and list of Fl is by S. Morpurgo, not by A. Bartoli). - F. Ludwig, SIMG IV (1902-03), 12f.; SIMG VI (1904-05), 614. - J. Wolf, GM I, 244ff. - J. Wolf, Hdb. Not. I, 297ff. - H. Besseler, AfMw VII (1925), 226. - F. Ludwig, Machaut II, 28*ff. - L. Ellinwood, The Works of Francesco Landini (Cambridge, Mass., 1939). - W. Thomas Marrocco, The Music of Jacopo da Bologna, in University of California Publications in Music, vol. 5 (1954), 6. - H. Besseler, Article "Ars nova," in MGG I, 705. - N. Pirrotta, Article "Florenz. C. Codex Palatino Panciatichiano 26," in MGG IV, 401ff. The thesis of Ludwig that Fl is a copy of an older original has been rejected by Pirrotta. Kurt von Fischer, Studien zur italienischen Musik des

Trecento und Frühen Quattrocento, in Publikationen der Schweizerischen Musikforschenden Gesellschaft, Serie II, vol. 5, Bern 1956, 88 ff.

The main portion of the Ms written by the first scribe is dedicated especially to Landini, but to other Italian Trecento composers as well. Chronologically close to the main portion, though not written by the same scribe, is the oldest group (13 compositions) of French addenda among which there are the 5 works of Machaut (in fascicles 7-10).

1. f. 60: rondeau No. 7, 3 v: of the text only refrain.
2. f. 76. 75': ballade No. 25; 3 v: only strophe 1 of the text.
3. f. 97: ballade No. 41: 3 v: only strophe 1 of the text.
4. f. 99': ballade No. 31; 3 v: only strophe 1 of the text.
5. f. 100: ballade No. 18; 3 v: on the text only incipit in the cantus.

Further French addenda in Fl are younger and belong to the period after Machaut; others reach into the 15th century and even the Dufay period.

P. Paris, Bibliothèque Nationale, Ms. f. ital. 568, Manuscript on parchment, 9 preliminary (old index) and 141 folios, 25.5 by 17.5 cm; early 15th century.

Literature: F. Ludwig, SIMG IV (1902-03), 55f.; SIMG VI (1904-05), 615. - J. Wolf, GM I, 250ff. - H. Besseler, AfMw VII (1925), 208, 226. - F. Ludwig, AfMw VII (1925), 421; Machaut II, 27*f. - L. Ellinwood, The Works of Francesco Landini (Cambridge, Mass., 1939). - W. Thomas Marrocco, The Music of Jacopo da Bologna, in University of California Publications in Music, vol. 5 (1954), 6. - Kurt von Fischer, loc. cit., 92f.

P is mainly a source of Italian works (Tuscany). The 199 compositions of P are chiefly copied by two scribes, with a lesser share for a third scribe. French compositions (16) were inserted by the first scribe in the first fascicles. The third scribe added French works (11) at the end of the Ms (fascicle 13), with 2 compositions of Machaut. The second scribe added still later (according to the old index) Machaut's ballade No. 31. - P is important for the Italian cycle of the Ordinarium Missae which appears towards the end of the Ms. - The Machaut compositions are:

- f. 120': ballade No. 31; 3 v: only incipit of text in Cantus.
- f. 122: ballade No. 41; 3 v: only incipit of text in Cantus.

f. 124': ballade No. 18; 3 v; only incipit of text in Cantus.

For Faenza, which will be described in the volume of instrumental music, we prefer to: Dragon Plamenac, "Keyboard Music of the 14th Century in Codex Faenza 117," in JAMS IV (1951), 179ff.; "New Light on Codex Faenza 117," in Kongress-Bericht, Internationale Gesellschaft für Musikwissenschaft, Utrecht 1952, (1953), 310ff.; Article "Faenza Codex 117," in MGG III, 1709ff.

Faenza has keyboard transcriptions of Machaut's ballades No. 25, 31:

f. 58, No. 7: ballade No. 25.
f. 58', No. 8: ballade No. 31.

Among all the compositions of Machaut represented in Italian manuscripts, it is the ballade No. 31 (De toutes flours) that had the greatest appeal to Italians; at least it was best known, since it appears in all Mss. but PadA. Through the ballade No. 31, R, Mod, Fl, P Faenza are linked together. Next in line is the ballade No. 41, the first in the Remede de Fortune; but No. 18 was equally favored. No. 41 establishes a link between R, Fl, and P, No. 18 between Mod, Fl, and P. The rondeau No. 7 puts Mod and Fl together, and the ballade No. 25 Faenza at the side of Fl. PadA, with the rondeau No. 14, stands alone and has no relation to any other manuscript; but it must be kept in mind that PadA is a fragment, with the portion of lost music unknown. - Is there any meaning in this association of manuscripts established by the compositions they have in common. Generally speaking, these associations very often cast considerable light upon the relationship of manuscripts to each other. But in view of the fragmentary nature of the sources which hardly ever allows us to draw up a "stemma" of manuscripts, the greatest caution should guide any conclusion. Certainly with regard to Machaut's works, the simultaneous appearance of certain compositions in various sources does not permit us to conclude definite relationships of the manuscripts to each other. We believe that this simultaneous appearance is rather indicative of the fame certain compositions of Machaut enjoyed in Italy, but not evidence of a dependence of one manuscript on the other. This is further supported by the appearance of Machaut compositions in manuscript other than Italian.

Apart from the Italian sources, only two more manuscripts include compositions of Machaut, and these two are of Strasbourg provenance.

Pr. Prague, Public and University Library, Ms XI E 9. Manuscript on paper, 14th-15th centuries, large collection of sundry nature, 340 folios, average 21 by 14.5 cm. The musical content appear with f. 243 and the fascicle 13; originally comprising 24 folios, the fascicle has now only 21 folios, 3 being cut off.

f. 243-247: "Tractatus de cantu perfecto et imperfecto. Gaudent musicorum discipuli quod H. de Zeelandia aliqua brevia tractat de musica;" f. 247-251': music; f. 252-256': on 3 inserted double folios the tract: "Papalista summorum pontificum;" f. 257: "Quit sit notarius;" f. 257'-261: music continued. The musical fascicle has a total of 41 compositions. - The famous tonarius of Jakob Twinger of Königshofen is on f. 229-242.

Pr belonged to St. Thomas in Strasbourg. "Intitulacio dominorum s. Thome ad cantoriam secundum introitum eorum ad prebendas suas a 1415," where also Twinger is listed. The Ms. left Strasbourg already in the 15th century; two owner entries point to Schaffhausen (1462) and to Regensburg. Nothing more is known about additional owners or about the further journey of the Ms to Prague.

Literature: J. Truhlar, Catalogus codicum manu scriptorum latinorum qui in C.R. Biblioteca Publica atque Universitatis Pragensis asservantur, II (1906), 157f. - W. Dolch, Katalog der deutschen Handschriften der K.K. Oeff. und Universitätsbibliothek zu Prag, I (1909), 39f. - A.W. Ambros, Geschichte der Musik, II (1864), 342. - R. Eitner, in Monatshefte für Musikgeschichte IX (1877), 171. - J. Wolf, "Ein Manuskript der Prager Universitätsbibliothek," in Kirchenmusikalisches Jahrbuch XIV (1899), 1ff. - J. Wolf, GM I, 188f. - F.X. Mathias, Der Strassburger Chronist Königshofen als Choralist (1903), 28ff. - M. Bogeles, Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass (1911) 83ff. - H. Besseler, AFMW VII (1925), 218 n.4 - F. Ludwig, Machaut II, 36*f. - Friedrich Kammerer, Die Musikstücke des Prager Kodex XI E 9, in Veröffentlichungen des Musikwissenschaftlichen Institutes der Deutschen Universität in Prag (Augsburg/Brünn 1931).

The musical fascicle contains French, Italian, German, Flemish compositions. Among the French which are all reduced to 2 v, 2 works are of Machaut:

f. 257', No. 25: rondeau No. 7; 2 v; only incipit in Cantus
f. 259', No. 32: ballade No. 31; 2 v; only incipit in Cantus

NOTES AND COMMENTS

Ci commencent les lays. (G, Vg, A)

1. Loyaute, que point ne delay

1 v.

Sources: A (f. 367); B (missing); Vg (f. 219; C (f. 165; staves remained vacant); G (f. 74); E (f. 107).
Text only: M, No. 1.

Rhythm: 52 measures in mod. perf. (L, Br, Sb).

Notes: A G Vg (also C, for the staves remained vacant only for la; strophe lb has no staves) do not repeat the melody for strophe lb; only E has the melody twice (la, lb). All variants listed by Ludwig for lb in G must, therefore, be misprints. - The different endings in lb, needed because of the different numbers of syllables, for example m 4, 6 etc., are taken from E. - m 9: E has after first note: e'd'c'b (2 lig cop); so also in m 22; but this version occurs in both la and lb, not only in lb. - m 13: in E g (Br) f-sharp, g, f g (2 lig cop), but in lb as in A and G. - m 18: for la and lb E has d'(Br) e'-flat d'd'c' (2 lig cop). - m 30: for la and lb E has Br L. - m 43: Ludwig's note is not correct; also E has f-sharp g for la and lb. - m 46: in E (lb) f'-sharp, pabr and pp; the note should be L.

All 12 strophes are to be sung to melody la, b; our edition has only strophe 2a, b; see the text in V. Chichmaref, Poésies II, 279ff.

Edition: Ludwig IV, 24f. - Facsimile of f. 74 (G) in H. Lavoix, La Musique française (1891), 59.

2. J'aim la flour de valour

1 v.

Sources: A (f. 370); B (f. 220); Vg (f. 222); C (f. 168'); G (f. 76); E (f. 110, No. 5). Text only: M, No. 2.

Rhythm: 147 measures in mod. perf. (L, Br, Sb).

Notes: 7 double strophes. - m 12: in E L and pab. - m 13: in E c' (L) b (Br); in A and G L plicata and Br. - m 14: in E L and pab. - m 26: after first note in E b a b g (2 lig cop) and m 27 missing. - m 29: for 2b 2nd note plicata in A. - m 30: for 2b first note plicata in G B. - m 42: for 2a last 2 notes g f, for 2b a f in E. - m 45: for clos of 2a after first note b a a g (2 lig cop) in E. - m 54: for 3a first note missing in G. - m 63: note is Br in G (error). - m 77: for 4a and b after first note pab in G (error). - m 108: last 3 notes c'c'b (Br, 2 Sb); Ludwig transcribes first c' with pa; but notation Br 2 Sb is here exactly like in m 111. - m 132: 2nd note no plica in A. - E omits all plicae.

Edition: Ludwig IV, 25f.; Bottée de Toulmon, "De la chanson musicale en France au Moyen Age," in Annuaire historique pour l'année 1837, publié par la Société de l'histoire de France, Appendix No. 2; R.G. Kiesewetter, in Allgemeine Musikalische Zeitung 40, 1838, No. 15 and in Schicksale und Beschaffenheit des weltlichen Gesanges (1841), No. 8; A.W. Ambros, Geschichte der Musik, II (1864), 230; Archives curieuses de la musique, Publications de la Revue et Gazette musicale, 2e partie, (Paris), 1f.; Th. Gérold, Histoire de la musique des origines à la fin du XIVe siècle, (1936), 369; A. Machabey, in La Revue Musicale XII (1931), 332.

3. Pour ce qu'on puist

1 v.

Sources: A (f. 371); B (f. 221'); Vg (f. 223'); C (f. 170); G (f. 77); E (f. 113', No. 8). Text only: M, No. 3; Pen, No. 120.

Rhythm: 256 measures in mod. perf., prol. min. (L Br Sb Mi; L Br Sb).

Notes: For strophes 1-5 and 12 the rhythm includes the Mi. - m 15: no plica in A E, C has c'-sharp with plica asc., followed (m 16) by b-flat. - m 17-18: tones including first note of m 18 a 3rd too low in E; m 18: no plica in A E. - m 23: no plica in B Vg E. - m 26: for 2b first note plicata in A. - m 33: for 2a and b note L plicate desc. in G. - m 34: last note plicata for 2b in A B G. - m 35: 2nd note plicata for 2b in A B G. - m 49: first note plicata (3a) in A G C, but not for 3b; none in B E. - m 57: instead of notes 3 and 4 a g (lig cop) all Mss. have for 4b a Br; E has a Br for 4a and b. - m 58: E has (4a) a lig ternaria (cop sp) with f g a;

f g 2b superfluous; in 4b also E is correct. - m 61: for 4b no plica in A. - m 62-63 in m 62 last four notes and in m 63 note one tone lower in A for 4b. - m 65: 2nd note e' (Sb) in E; the other variant Ludwig notes for E is not correct; 6th tone is d' in E. - m 75 and 77: L without pausae in A (not in G as Ludwig indicates). - m 156: no plica in any of the Mss. - m 197: for 9a pab missing in B Vg. - m 199: first note plicata in A for 9b. - m 249: 2nd note plicata in A C G. - m 250: first note plicata in A C G.

Edition: Ludwig IV, 26-28; Th. Gérold, La Musique au moyen âge (1932), 326f.

4. Nuls ne doit avoir

1 v.

Sources: A (f. 374', No. 5); B (f. 225, No. 5); Vg (f. 227, No. 5); C (f. 174, No. 5); G (f. 79, No. 5); E (f. 111, No. 6). Text only: M, No. 5.

Rhythm: 238 measures in mod. perf. (L Br Sb).

Notes: m 65: last note plicata for 4b in G. - m 69: first note plicata only for 4b in A B(Vg)G. - m 124: Br and pab in B C E (but in E pausa longa). - m 133: note is L in G (not Br as Ludwig indicates). - m 179: pausa missing in A. - m 180: the 2 notes written as lig cop in B Vg; error. - m 182: after first note pp in G. - m 184: after first note lig cpr instead of cop in G. - m 195: first note no plica in A. - m 212: first note missing in B.

Edition: Ludwig IV, 29-30.

5. Par trois raisons

1 v.

Sources: A (f. 377, No. 6); B (f. 227', No. 6); Vg (f. 229', No. 6); C (f. 176', No. 6); G (f. 80', No. 6); E (f. 124, No. 15). Text only: M, No. 6.

Rhythm: 200 measures. Strophes 1-7: mod. perf. (L Br Sb Mi). Strophes 8-10 have tp. perf. signature: 3 vertical

dashes, with or without dots at both sides; strophe 11 has 2 dashes as signature for tp. imp. In both tempora the highest value is the Br, with the L eliminated. The reduction is debatable: we have taken 3/8 for tp. perf., 2/8 for tp. imp. In the first strophes the mod. perf. (L Br) is transcribed as 3/4; accordingly tp. perf. is taken as 3/8.

Notes: Baudet Herenc, Le Doctrinal de la seconde rhétorique (E. Langlois, Recueil d'Arts de seconde rhétorique, Paris 1902, 167) quotes the first strophe of the lai.
m 17: 3rd note plicata for 2b in A. - m 31: all notes after the first a third higher in G. - m 47: first note no plica (4a, b) in B Vg E. - m 49: first note plicata for 4b in A G. - m 50: after 4th note a (Sb with pa) g g (2 Mi) f (Sb), e (Mi). - m 58: after first note b-flat (Sb), b-flat a (2 Mi) in all Mss., not b-flat Sb with pa as Ludwig reads. - m 60: 2nd note no plica for Sb in A B(Vg)G E. - m 61: after first note (Mi) c' (Sb) b (Mi) b (Mi) a (Sb) g (Mi): Ludwig ties the 2 Mi b to a Sb. - m 84: L followed by 2 Mi in A G C (error); B has after first note b (Sb with pa) and c' (Mi); m 83-85 in E are: e' (Br) e' (Sb) d'e' (2 Mi) d'c' (lig cop), d' (L with pp), d' (Br) and pausa. - m 89ff.: though Ludwig's transcription of strophe 7 is incorrect, there also seems to be an error in the Mss. Ludwig misinterpreted pausae and divisions of verses; he begins with an upbeat although none as indicated in Mss.; (in the case of an upbeat, rests are always written before the first note). - m 92: after d' (Br) follows pab in A B C G E. - m 94: after g' (Br) a pasb in A B C (but not for repetition) G; E has Sb and pasb (also in repetition). - m 96: at the end after d' (Br) there is a pab in A B C G, Sb and pasb in E; in our transcription we have eliminated the pausa, but have given an indication by an apostrophe above the staff. - m 100: first pausa a pasb in all Mss.; emendation to pab. - m 101: after d' (Br) a pab in all Mss. - m 115: finalis Br with pp. - m 139: after a' a pasb in B G, but correct (2 pasb) in A C E. - m 169: E has Br and pab; all other Mss. Sb and pasb. - m 170-171: 2nd note (170) is Mi in C, but correct (Sb) for 11b; first note (171) Sb, 2nd and 3rd notes Mi in C, but correct for 11b. - m 174: E has Sb and pasb, all other Mss. have Br and pab. - m 189: first note plicata (desc.) in A (but not for 12b) C (only for 12a) G (only for 12a), none in B and E.

Edition: Ludwig IV, 31-33.

6. Amours doucement

1 v.

Sources: A (f. 379, No. 7); B (f. 230, No. 7); Vg (f. 232, No. 7); C (f. 179, No. 7); G (f. 82, No. 7); E (f. 112', No. 7). Text only: M, No. 7.

Rhythm: 171 measures: mod. perf. (L Br Sb Mi), (3/4). Strophes 5-8 in tp. perf., prol. min., with tp. signature (3 dashes) for strophe 5 (3/8); strophe 9: tp. imp., prol. min. with tp. signature (2 dashes); strophes 10, 12 mod. perf. (3/4). Strophes 3, 11 have no indication of tp., but the values used are merely Sb and Mi.

Notes: Baudet Herenc, Le Doctrinal de la seconde rhétorique (E. Langlois, Recueil d'Arts de seconde rhétorique, Paris 1902, 167) quotes the first strophe.

m 4: last note L in B Vg E. - m 10: no rest in A C; G(?). - m 45: last note plicata in A only for 4b, in C G for 4a, b; none in B E. - m 58: first note no plica in G 5a. - m 61: 2nd note f' in E for 5a, but e' for 5b. - m 63: after d' (m 62) pab in A B C G; but E give the correct version without pausa (in 5a, b); pp follows a' which belongs therefore to m 63; in m 65 the second f' must be Sb; all Mss. except C have pd, in B E only for 5b. Ludwig's transcription is to be corrected accordingly. - m 81: no plica for 6b in B Vg E. - m 82: no plica for 6a in B Vg E, for 6b in C. - m 91: a punctus before last note in G, obviously an error. - m 102: in all Mss. b-flat b'a'g (Sb Mi Sb Mi), not b'-flat with pa as Ludwig reads. - m 119: in all Mss. a' (Sb), a'g'a'f' (4 Mi), not first Sb with pa as Ludwig reads. - m 120: no pa after first note as Ludwig reads. - m 143: for 10b A has b' (Mi) a' (Sb) g' (Mi), f'-sharp (Br), no pausa. - m 158: 2nd note for 12b has plica desc. in A. - m 166: after last note pd in A. - m 167: last note Br altera and no pausa for 12a b in A G C E; B has - in 12b - a pd after last note (Br): this version has been accepted for the transcription, despite deviation from strophe 1.

Edition: Ludwig IV, 33f.

7. Amis t'amour

"Le lay des dames."

1 v.

Sources: A (f. 384, No. 10); B (f. 235, No. 10); Vg (f. 237, No. 10); C (f. 181', No. 8); G (f. 85, No. 10); E (f. 115', No. 9). Text only: M, No. 12; Ars., f. 12, No. 1; J, f. 144', No. 4; K, f. 130', No. 4.

Rhythm: 229 measures in tp. perf., prol. min. (3/8). Ludwig's meter (combining 6/8 9/8 3/8) is not justified in the notation.

Notes: m 1: B Vg has cauda desc. at the left side of Br and a pasb afterward, but neither cauda nor pasb for lb. - m 7: last note g (Mi) erroneously twice for la, correctly once for lb in A. - m 11: 3 last notes a 3rd lower for la (not for lb) in G (correct in A B C E). - m 24: after first note E has d' (Mi) c' (Sb) b-flat (Mi). - m 25: instead of 2 Mi Sb at the beginning a Br for 2b in B Vg C G; (no repetition of melody for 2b in E); A has the same for 2a and b. - m 42: for 3b Br imp. and pasb in A B C G E (for 3a b). - m 54: b Sb and 2 pasb in E; the scribe of E confuses the repetitions. - m 64: no pausa in G. - m 75: last note Sb for 5a, Mi for 5b in G. - m 96: d' (Sb) for 6a, c' (Sb) for 6b in G. - m 145: first note e' for 8a in A B C G E, d for 8b in all Mss. but E. - m 192: last note e' in G. - m 193: e' (Br) in G. - m 213: first Br plicata (asc.) for 12a, without plica for 12b in A. - m 218: last note Sb for 12b in G.

Edition: Ludwig IV, 35-37.

8. Un mortel lay weil commencer

"Le lay mortel."

1 v.

Sources: A (f. 387', No. 12); B (f. 239, No. 12); Vg (f. 241, No. 12); C (f. 184, No. 9); G (f. 87', No. 12); E (f. 117, No. 10). Maggs rotulus (fragmentary). Text only: M, No. 10; Ars., f. 13', No. 3; J, f. 139', No. 1; K, f. 127, No. 1.

Rhythm: 250 measures in mod. perf. (L Br Sb); also 3 Sb are used as a group, these Sb are clearly written in all Mss. as a group of 3.

Notes: Ludwig transcribes pausae or divisions of verses rather arbitrarily; see the notes to follow on such cases. The

pausae are pausae modi and take up a full measure; but Ludwig erroneously constructs a modus major imperfectus by combining 2 Longae perf., hence his transcription has 6/4 instead of 3/4. There is no justification of a modus major in the notation.

m 5: after f L there is a line of division, in the form of palp in A C for la b; B has f Br and palp for la, L and palp for lb; G has f L and palp for la, but f Br and palp for lb; E for la, b f L and pali. The palp is often (at the "Ouvert" or "clos") used as finis punctorum and not as pausa. The division line is marked in our transcription by an apostrophe above the staff. - m 12: for lb c' Br (not Sb; see Ludwig) instead of c'b (lig cop) in A B Vg G, but C and E have the same for la b. - m 18-19: though in the form of a palp, the line is no pausa, but finis punctorum (so indicated in E through 4 spatia). - m 20: first note also for 2b Br (not L as Ludwig remarks) in G. - m 25: for 2a (not for 2b) only G has first note plicata. - m 27: C and E have Li and pab for 2a, b. - m 37: e Lp for 3a, Br with pali for 3b in A B G; C has for 3a b Li and pab, E for 3a Li and pali, for 3b Li and pab. - m 41: the first 4 notes (2 lig cop) are for 3a f'e'f'e'; for 3b g'f'f'e' in G. - m 57: 3rd note d' for 4a, e' for 4b in G. - m 91: 2nd note plicata only in G. - m 119: first note plicata only in B Vg and G, but for 7b G has erroneously Br plicata. - m 154: the palp (in all Mss. except E) is not a pausa, but division line; if taken as pausa the version of E is correct: f Br and pali. - m 236: no pausa after f; palp in all Mss.; only E has actual pausa for 12a f Li and pab (for 12b, however, pali-error). - m 246: 2nd note plicata only for 12b (for 12a also not in G; see Ludwig), in A B G; C E have none.

Edition: Ludwig IV, 38-40. - Th. Gérold, La musique au moyen âge, (Paris 1932), 327, and Histoire de la musique des origines à la fin du XIVe siècle (1936), 370; H. Prunières, Nouvelle histoire de la musique (1934), I, 118 (All only strophe 5a). - Facsimile of Maggs rotulus (beginning) in Catalogue 476 of Maggs Bros., London, 1926, plate 3.

9. Ne say comment commencer

"Le lay de l'ynage."

1 v.

Sources: A (f. 391', No. 14); B (f. 243, No. 14); Vg (f. 245, No. 14); C (f. 189, No. 11); G (f. 90, No. 14); E (f. 118', No. 11). Text only: M, No. 15, Pen, No. 167.

Rhythm: 226 measures in tp. perf., prol. min. (Br Sb Mi). Ludwig's transcription is based on mod. imp., with many inconsistencies.

Notes: m 10: first note in Ludwig's transcription quarter note (= Br); it should be eighth note (= Sb). - m 13: g is followed by pab in A G E; B has none; C has Br with pasb and pp; only C allows interpretation as pausa. - m 32: for 2a G omits pa after first note and has last note Sb; but for 2b the version is the same as in other Mss.; C however omits pa for 2b. - m 33: G has erroneously a pasb, instead of pam for 2b. - m 49: first note e for 3a, d for 3b in G. - m 212: all Mss. have a pab (not pasb as Ludwig remarks for Vg A G), without meaning of pausa.

Edition: Ludwig IV, 40-42.

10. Contre ce doulz mois de may

"Le lay de Nostre Dame."

1 v.

Sources: A (f. 393', No. 15); B (f. 245', No. 15); Vg (f. 247', No. 15); G (f. 91', No. 15); E (f. 119', No. 12). Text only: M, No. 18.

Rhythm: 293 measures in mod. perf. (L Br Sb). Here again Ludwig's transcription is based on a modus major imp., without being justified by the notation. There is only the modus minor perf.

Notes: m 14 and 17: the plica Ludwig observed in G at the first note in m 14 and at f in m 17 cannot be recognized; no plicae either in G or other Mss. - m 18: 2nd note Li in B Vg, correctly Bra in all other Mss. - m 37: only in G first note plicata; probably an error; no plica for 2b in G. - m 62: the last 3 notes are written in all Mss. Sb Br Sb (e'd'c'); Ludwig's transcription of such a phrase is related to 2 lig cop (e'd'd'c') whereby Ludwig ties the unison tones rhythmically

together; if the rhythm of 8th, 4th, 8th is required, it always is written as Sb Br Sb. - m 63: also in A (for 3a and b) we notice the note to be Li (see Ludwig). - m 70: a plica cannot be recognized either for 4a or b in G (see Ludwig). - m 72: see note to m 62. - m 73: pab missing in A for 4a, but not for 4b. - m 75: in G no plica can be recognized at the 2nd note. - m 81: 2nd tone is followed by pali for 4a, b in A B Vg G E. - m 97: 2nd note plicata only in G. - m 104-106 (first note): in G a third lower; Ludwig remarks that all measures up to end of strophe 5 (m 112) are a third too low in G; this is not correct; with the turn to the new staff (b in m 106) the pitch is correct in G. - m 113-114 (first note): a third higher (b L c' Br) in G. - m 116: no plica (2nd note) can be recognized in G (see Ludwig). - m 132: last four notes vary for 7b; G has e⁺ flat, d'e'd'; A B E have e⁺ flat d'e'c'. - m 140: in G last 2 notes for 7a c'b, for 7b b a. - m 143: first note L for 7a (error), Br for 7b. - m 167: no plica at 2nd note can be recognized in G. - m 173: see note to m 62, 72. - m 180: see note to m 62, 72, 173. - m 181: Br and pab for 9a, Br and pali for 9b in B. - m 192: see note to m 62, 72, 173, 180. - m 198: 2nd note plicata (desc.) in B (not noted by Ludwig for Vg). - m 201: first note plicata (desc.) in B Vg. - m 207: see note to m 62, 72, 173, 180, 192. - m 227: see note to m 62, 72, 173, 180, 192, 207. - m 246: last 2 notes erroneously written as lig cop (it should be lig cpr sp) in B (not noted by Ludwig for Vg). - m 247: c' L followed by palp in A G, by pali in B; no pausa; only in E is interpretation of pausa: e' Li and pab.

Edition: Ludwig IV, 42-45.

11. Je ne cesse de prier

"Le lay de la fonteinne."

1 v, 3 v.

Sources: A (f. 396, No. 16); B (f. 248', No. 16); Vg (f. 250', No. 16); G (f. 93, No. 16); E (f. 122', No. 14, with the erroneous title "Le lay de Nostre Dame"). Text only: M, No. 16.

Rhythm: 444 measures in tp. perf., prol. min. (Br Sb Mi). Ludwig's transcription is based on mod. imp., not recognizable in the notation.

Notes: All odd strophes are for 1 v, all even strophes for 3 v. The polyphonic strophes are named "Chace," obviously because of the canonic structure; at the end of the part the indication "Iterum sine pausa". For strophe 2 G fails to name the voice "Chace," but indicates at the end "Iterum et sine pausa."

m 5, 11, 20, 23, 28 present problems of pausae; Ludwig transcribed them all as exact pausae; they are, however, largely division lines; the notation of the "pausae" is not uniform: A has for all, even for m 23, pab; G has for 5, 20, 28 pab, for 11 pasb, for 23 pam, rather than pasb; B has for all but 23 pab; E has also pab for 5, 20, 28, but pasb for 23, and no pausa for 11. In our transcription we have taken all the division lines as pasb. - m 13: first note erroneously Mi in G. - m 66-67: after last note in 66 pd, no pa after first note in m 67, but e' (Sb) e'd'c' (Mi Sb Mi) and pd in all Mss.; apparently Ludwig tied the 2 e' together. - m 97: first 4 notes for 3b 4 Sb instead of 4 Mi in G. - m 136: first note (in part 1) Mi, instead of Sb in G. - m 144: last note b in G, but not in A (see Ludwig). - m 163, 167: A has for 5a pab, for 5b pasb. - m 190: last note Sb in all Mss.; Ludwig transcribes last note Mi. - m 230: note plicata in A and G; no plica in B and E. - m 231: in G last note b, not a as Ludwig remarks; but in E last note is a. - m 235: A has, after the last note, pasb; error. - m 238: after g follows pab in A B G, in E even pali; pausa is actually a division line; we transcribed m 238 Bri and pasb. - m 263: no plica in A. - m 266: last note a' in A B G E, not g' as in Ludwig's transcription. - m 269: although the sharp sign is properly placed, the 2nd note of lig is e, instead of f-sharp in G. - m 277: (part 1) first note in A is Sb, not Mi as Ludwig remarks. - m 296: 2nd note b in A, a in the other Mss. - m 332-334 (incl.): in G a third lower; Ludwig notes incorrectly that pitch in G is a third lower from m 335-341; actually the pitch is correct from m 335 on. - m 334: first note Sb, 2nd note Mi in B. - m 343: in A no pam, but e' (Sb with pa) g' (Mi) f-sharp (Sb). - m 377: e' is followed by pab (for 11a, b) in A B G; no pausa, E, however, has for 11a e' Sb and pab, for 11b Br and pab.

Edition: Ludwig IV, 45-53.

12. S'onques douleureusement

"Le lay de confort."

3 v.

Sources: A (f. 399, No. 17); B (f. 251', No. 17); Vg (f. 253', No. 17); G (f. 94', No. 17); E (f. 121, No. 13). Text only: M, No. 17; J, f. 141', No. 2 (incomplete); K, f. 128, No. 2 (incomplete); Pen, No. 182.

Rhythm: 616 measures; strophes 1-4 tp. imp., prol. ma. (no tp. sign); strophes 5-8 tp. perf., prol. min. (tp. sign: 3 vertical dashes with dots at the left and right sides of the dashes); strophe 9: tp. imp., prol. ma. (with tp. sign: 2 dashes with dots); strophe 10: mod, imp., tp. imp., prol. ma.; strophes 11, 12: tp. imp., prol. ma.

Notes: Although also No. 12 is built as Canon, the Mss. do not have the indication "Chace" as for No. 11. Canon, however, indicated by the remark in B Vg G: "Statim et sine pausa dicitur secundus versus scilicet: Qu'en terre n'a element. Et sic de omnibus aliis;" in A: "Statim etc.;" no note in E. - Strophe 10 is isorhythmic, with 3 taleae (the third incomplete).

m2: nota plicata in G. - m 10: (part 1) note is b-flat in G with plica. - m 11: after last note b-flat Mi in G (error). - m 33: no plica in A. - m 50: plica which Ludwig indicates for G not certain since the note is very close to the text. - m 51: (part 1) in A 2 c' Sb. - m 67: (part 1) plica desc. in A G, asc. in B, none in E. - m 88: (part 1) c (Br) in A. - m 90: (part 1) no pam in G. - m 92: (part 1) plica desc. in A G, none in B E. - m 110: (part 1) no plica in A. - m 120: (part 1) plica desc. in A G, none in B E. - m 127: (part 1) 2nd note Mi in A. - m 129: 2nd note a (Mi) in all Mss., not g as in Ludwig. - m 147: plica desc. in A G, none in B E. - m 158: (part 1) after f pab in A B G, but actual pausa only in E: f (Sb) and pasb. - m 167-168, 171-172, 175-176: (part 1) the pausae are written as pali; they might be indicative of mod. imp. - m 177: (part 1) 2nd note also in G clearly b, not a as Ludwig indicates. - m 198: (part 1) plica desc. in A G, none in B E. - m 229: (part 1) pasb not missing in A as Ludwig remarks. - m 278: (part 1) pasb not missing in A as Ludwig remarks. - m 380: pausa is erroneously pab in A. - m 449: pausa missing in A; in B it is almost pali. - m 465-472: (part 1) Ludwig remarks that in G these 8 measures are a third too low; the remark is not correct; he overlooked that in G the clef changes with m 457. - m 500: (part 1) plica desc. in B Vg, none in A G E. - m 537: f' L with punctus in A, L in G, Br in B, Br with punctus in E. - m 550: (part 1) a has pp, hence a not b should be Sb major. - m 569-572: (part 1) the transcription of Ludwig is incorrect; m 569: g (Br); 570-571: e (Sb) f (Br) g (Sb) f (Br); so in all Mss.; only G has an error with g Br (569) missing. - m 586: plica desc. in A G, none in B E.

Edition: Ludwig IV, 54-66.

13. Longuement me sui

"Le lay de bonne esperance."

1 v.

Sources: A (f. 401', No. 18); B (f. 254', No. 18); Vg (f. 256', No. 18); G (f. 96, No. 18); E (f. 188, Voir Dit No. 5, "Le lay d'esperance"). Text only: M, No. 19.

Rhythm: 413 measures; tp. imp., prol. ma.

Notes: The pausae in various strophes are not satisfactory; if all were to be taken to be division lines, the long melodies would have no organization. Ludwig transcribed the pausae arbitrarily; he omitted many of them, and inserted others without noticeable reason. In view of the difficulties in finding the proper solution, we shall indicate the various forms and places of the pausae. Even if the exact value of the pausae will not be observed, the pausae should always be regarded as a structural factor.

m 1: no plica in G E (E has no plicae either here or in other lais). - m 7: G has pam (error). - m 14: pab in all Mss. - m 47: after last note of m 46 a pasb in A G B, but pam in E; E might represent the better solution; see also m 50. - m 50: A B Vg have pasb, G E pam. - m 57: contrary to Ludwig's statement there is a plica asc. also in A. - m 63: pab in A B G E. - m 66: no plica in B. - m 67: after 2nd b pam in A G, none in B E. - m 73: A B E have pasb, G pam. - m 76: A B G E have pam after 2nd note. - m 84: pab in all Mss. - m 86: plica desc. in A G, none in B E. - m 107: pab in all Mss.; all other pausae in strophe 4 are pasb. - m 136: pab in all Mss. - m 137-138: both notes have plicae in A G, none in B. - m 140: first note c' (Sb) in A. - m 141: pausa missing in A, pam in G, pasb in B E. - m 144: pab in all Mss. - m 149, 156, 163: pasb in all Mss. - m 152, 159: pab in all Mss. - m 170: G has for 6b plica desc. - m 178: Ludwig's statement is not correct; the last note is also for 6b g' in A. - m 182: pasb in all Mss. - m 196: Br has a punctus in B and G the reason of which cannot be recognized. - m 201, 207, 213, 219, 240, 247, 252, 257, 262: always pab in all Mss. - m 203: plica desc. in G. - m 230-233: e' is L and pali in all Mss. - m 245: the 2 last notes are Mi Sb in A. - m 253: first note c' (Sb) missing in A. - m 296: I noted

also for A a plica asc. - m 298: plica desc. in G. - m 313: pab in all Mss. - m 358: Ludwig's remark that the last note is Sb in A is not correct; last note is Mi. - m 388: in A plica desc., in B and G asc.; but see strophe 1. - m 401: pab in all Mss. - All pausae that are pasb in the transcription are so in the Mss.; they have therefore not been listed.

Edition: Ludwig IV, 67-69; H. Bessler, Die Musik des Mittelalters und der Renaissance, 137 (strophes 1 and 2).

14. Malgre Fortune

"Le lay de plour."

1 v.

Sources: A (f. 404, No. 19); G (f. 97', No. 19). Text only: M, No. 20; Pen, No. 196.

Rhythm: 282 measures. Mod. perf. (L Br Sb).

Notes: m 30: a L missing in A. - m 99: note is f in A G, not d as in Ludwig's transcription. - m 190: pali missing for 9a, but not for 9b in A G. - m 254: last 3 notes written as 3 Sb. m 271: after first note pam in A G; pausa seems to be an error.

Edition: Ludwig IV, 69-71.

15. Pour vivre joliment

"Le lay de la rose."

1 v.

Sources: A (f. 408', No. 21); G (f. 100', No. 21).

Rhythm: 352 measures; tp. imp., prol. min. (Br Sb Mi). The pausae are here unsatisfactory; they are written carefully in both Mss.; if transcribed as exact pausae, they appear many a time for the full measure, hence function as division lines. To accept a modus minor imp. is not justified on the ground of the notation. Ludwig's transcription reduces Br to a quarter note, hence tp. imp. equals the meter 2/8. But Ludwig accepts mod. minor imp. (occasionally mod. minor perf.)



which leads to frequent changes of meter: 2/4, 3/4, 2/8, 2/4, 2/8, 2/4 etc. In our transcription the Br is represented by a halfnote and 2/4 expresses tp. imp.

Notes: m 12: pab omitted in G. - m 31: the finalis is g L in A, g (Br) a Br plicata desc. in G. - m 38-39: c' is Br with pa in G (pa error). - m 99: pab in A (error), pasb in G. - m 137: after first note pa missing in G. - m 159: pab omitted for 6b in A. - m 161-162: last note (161) c' omitted, and m 162 twice, for 6a, b in G; Ludwig's note is not correct. - m 169-171: 169: b a b g (4 Mi) as in "ouvert;" 170: f g (2 Sb); 171: f L in A. - m 176: last note e' is Sb, not Mi (as in Ludwig's transcription) in A G. - m 177: last note b for 7a, c' for 7b in A. - m 190: pasb in A G for 7a b (error); pasb is clear; not pam (see Ludwig). - m 192: after first note for 7b pasb in G; but the pasb is placed at the beginning of the staff. - m 244-252: Ludwig's remark that in G the pitch is a third too high from the last note of 244 through 252 is not correct: he overlooked that the clef changes with the new staff. - m 260: pab omitted in A. - m 295: Br plicata in G, not in A. - m 314-317: A has errors in llb; m 314 and first 2 notes in 315 a third too high; last note of 315 g'; 316-317: a tone higher. - m 333: pab in A G (Ludwig omits pausa). - m 346: pab in A G (Ludwig omits pausa).

Edition: Ludwig IV, 72-74.

16. Qui bien aime

"Le lay de plour."

1 v.

Sources: A (f. 410', No.22); B (f. 104'; outside the fascicle of lais); Vg (f. 87'; outside the fascicle of lais); E (f. 57; outside the fascicle of lais); C (f. 187, No.10). Text only: M, No. 11 and f. 48; J, f. 42; K, f. 45.

Rhythm: 226 measures in tp. perf., prol. min. (Br Sb Mi).

Notes: Strophe 1 quoted by Baudet Herenc, Le Doctrinal de la seconde rhétorique, in E. Langlois, Recueil d'Arts de seconde rhétorique (Paris 1902), 168.

m 1: pp missing for la, but not for lb in A. - m 13: after the first 2 notes b a b g (4 Mi) for lb in all Mss. - m 83: after first note pasb in B Vg; error; other Mss. do not have pasb. - m 102: 2nd note e' (Mi) for 6a, but d' for 6b in B. - m 195-196: none of the Mss. has pp after first note, but all Mss. have pd after last note in m 196; Ludwig's transcription is erroneous; the passage must be transcribed f'e' (Bri Mi), d'c'sharp (Mi Bri). - m 199: pasb missing for 11a, but not for 11b in A.

Edition: Ludwig IV, 74-76.

17. Pour ce que plus proprement

"Un lay de consolation."

1 v.

Sources: E (f. 125', No. 16).

Rhythm: 384 measures; strophes 1-6, 10-12 tp. imp., prol.ma.; strophes 7-9 tp. perf., prol. ma.

Notes: There are many errors in Ludwig's transcription; they will be listed in the notes for the individual measures. - m 10: the 2 last notes are e'f'; Ludwig erroneously reads d'e' for the "clos;" last note f' is written Mia the 2nd time. - m 27: last note Sb, instead of Mi (error). - m 29: b is L. - m 34-35: f'sharp (Br), f (Sb) and pasb; Ludwig ties the 2 f together; the same in m 38-39; 53-54; 57-58. - m 40: Br is not imperfed. - m 41: g'f'e'e' (Mi Sb Mi Sb). - m 42: d' c' (Mi Sb), pam and 2 Mi. - m 69: first note has no pp. - m 74: here (and m 81, 87, 89) 2 pam. - m 96ff.: our transcription deviates entirely from that of Ludwig; it is true that in m 96 f' (Mi) is placed close to the Br, but not so in the corresponding passages: m 101, 117, 124; the Mi is, therefore, not deducted from the Br in our transcription; m 98: 2nd e' is Mia, d'c'b' (3 Mi); m 99: first note c' is Mi, not Mia; m 100: e'g (Mi Sb); there is no pd after g; m 101-105: the groups are clearly written in the rhythm of Mi Sb; also the group of 3 Mi is not against the "Taktordnung," (Ludwig) but in keeping with the prol. - m 106: pd after the 2nd note, not after the first (see Ludwig's transcription), hence last note is Mia. - m 107: though first note has no pp, it is clearly separated from the following 3 Mi. - m 108: last 2 notes c'b' clearly Mi Sb (Ludwig has b Mi). - m 109: a g Mi Sb (no pp); Ludwig has a Sb, and g Sb major. - m 118: d' Mi belongs to e' Sb, not to c' Br (m 117). - m 122: after 2nd note follows pd,

and 2 Mi; last Mi, therefore, Mia (Ludwig has Sb Mi Sb Mi). - m 124ff.: f' (Mi) 125 belongs to e' (Sb) not to e' (Br) 124; the rhythm Mi Sb is carried through m 128. - m 129: d'c' are both Sb (maiores), not Sb Mi (Ludwig). - m 130: no pp after first note; hence we read d'e'f'sharp f' (Sb Mi Sb Mi). - m 132: f' is Mi (not Sb; Ludwig) and belongs to g' Sb which has no pp. - m 139: Mi d' must not be deducted from e' Br. - m 142: after first note pd, hence last note is Mia. - m 145: 4th note has no pp. - m 155: a pp missing after pam; pp is placed after pam in m 165. - m 197: 2 pasb (error); apparently confused with m 210. - m 209: g'g' Bri and Sb (see Ludwig). - m 210: 2 pam; they should be 2 pasb. - m 211: there is no pp after a' Sb. - m 212: the 2 last notes e'd' (Sb Mi) are written twice; Ludwig takes this to be an error and omits e'd' the 2nd time (m 213); but the repetition of e'd' is correct.

Edition: Ludwig IV, 77-79.

18. En demantant

1 v.

Sources: E (f. 128, No. 19).

Rhythm: 221 measures; strophes 1 and 12 in mod. perf. (L Br); strophes 2-10 tp. imp., prol. min.; strophe 11: mod. perf., with tp. perf. taking the place of prol. ma., but m 207 is irregular (see note). There is no indication of the change from modus to tempus notation.

Notes: m 15: first note Mi but corrected by crossing the cauda. - m 25: pa missing for la, but not for lb. - m 47: for 3b Sb and pasb, instead of Br. - m 49: in 3a first note Mi with pa, but corrected by crossing the cauda; in 3b correct; pa is actually in 3a and b (Ludwig overlooked it for 3b). - m 91: last note e' Sb; it must be Mi; the error occurs in 5a and b. - m 92: Ludwig reads the 4th note (g') as Sb; it is, however, Mi in 5a and b. - m 139: after the 2nd note an erroneous punctus in 8a, but not in 8b. - m 200ff.: strophe 11 is written in mod. notation (L Br); the mod. (minor) is perf. - m 202: the first 2 notes are written Br Sb with pp after the Sb; consequently there is tp. perf., and the first 2 notes of m 201, written as lig cop, require alteration for the 2nd Sb. The Br is always taken to be perfect, and 2 Sb in succession show alteration; see m 204. - m 207: the values are Br 4 Mi 2 Sb (lig cop); I take the passage to represent mod. minor perf.,

tp. imp., prol. min.; but the insertion is an anomaly. - m 209: 2nd note is Br; in accordance with mod. perf. it must be Bra.

Edition: Ludwig IV, 80-81.

19. Qui n'aroit autre deport

Remede de Fortune (No. 1), verses 431-680.

1 v.

Sources: A (f. 52); B (f. 109'); Vg (f. 92'); C (f. 26); F (f. 42); E (f. 23); Pep (f. 4). Text only in K, J, M, Morg.

Rhythm: 229 measures in mod. perf. (L Br Sb).

Notes: m 5: first note d in all Mss. (not c as in Ludwig I, 93; but correct in Ludwig-Hoepffner). - m 7: first note Br in all Mss., not Sb as in Ludwig's transcription; 2nd note should be Sb. - m 10: pausa longa in all Mss. - m 36: for 2b first note g in F. - m 37: in A and F 2nd note in 2a Bra, in 2b L. - m 44: last note plicata desc. in C. - m 46: 2nd and 3rd notes Br in E (error). - m 47: a third higher in E. - m 62: a third higher in E. - m 64: first note Br, 2nd note Sb in E. - m 66: F has c (Br) f e e d (2 lig cop); first note a third lower for 3b in A. - m 74: Br and pali in E; pausa missing for 4a, but not for 4b in A. - m 80: last note f in F. - m 83: note is Br for 5a, L for 5b in A. - m 94: a (Br) a g g f-sharp (2 lig cop) in E. - m 100-101: E has g Br (perf.), g Br and pali. - m 101: in F pam instead of pasb (6b). - m 104: first note Br in E. - m 105: after first note in E f'e'e'd' (2 lig cop); in F a third lower; for 6b B has f'e'e'd' and m 106: e' (L) f' (Sb) and pasb. - m 108: last note e' (Sb) for 6a in F C E, for 6b also in B. - m 116: first note erroneously Br for 6b in F. - m 118: 3rd note c' in E. - m 119: notes 3 and 4 a g in E. - m 139-140: for 8b F fails to change clef and, from 3rd note of 139 through 140, has the pitch a 5th too low. - m 146: a' is perfect L in E (no pause). - m 147: b'a' 2 Sb in E. - m 152-153: E has a' (Br) a'g'g'f' (2 lig cop) (152); e'f'd'e'c' (lig cop, lig cop sp) (153). - m 155: only A has a different "ouvert" which we accepted for our transcription; all other Mss. have m 155 and 158 identical - m 161: Ludwig's transcription begins with an up-beat which if intended is always indicated by preceding pausae; m 162 seems to have an error; in all Mss. c'sharp is followed by pab; pab is apparently an error; indeed, A omits pab for 10b. - m 165: 2nd note plicata (desc.) in C. Instead of last note a' Br, E has a'g' (lig cop). - m 166: last note

a' in E. - m 167: A has for 10a b'a'b'g', for 10b b'a'a'g'. - m 172: b (Br), pab, a (Br) in E. - m 174: E has (in place of first 4 notes) e'f'e' (lig cop sp). - m 204: first note Br, not Sb (see Ludwig). - m 205: 4th note e' in A. - m 210: 4th note c' in A. - m 211: after first note a punctus in A; error.

Edition: Ludwig I, 93-95, and in E. Hoepffner, Oeuvres II, Appendix 1-8, and p. 25 facsimile of A E (beginning of lai).

Complainte.

Tels rit au main

Remede de Fortune (No.2), Verses 905-1480.

1 v.

Sources: A (f. 55'); B (f. 113'); Vg (f. 96'); C (f. 30); F (f. 45); E (f. 25); Pep (f. 8). Text only: K, J, M, Morg.

Rhythm: 40 measures in mod. (minor) perf. (L Br Sb).
Division of Sb appears in form of triplet: Sb Mi; i.e. of 2 Sb the 2nd has ternary division.

Notes: 36 strophes are sung to the same melody. - m 2: last 2 notes in E lig cauda downwards; error. m 7: in E g'f' (L Br). - m 8: C has f' (Br) e' (Mi) d'c' (lig cop) with punctus above lig (d') d' (L with pp). The punctus above lig seems to be pd, hence e' Mi should be linked to d' Sb rather than deducted from Br (as Ludwig notes). - m 13: in E lig of 2 last notes erroneously with cauda downwards. - m 14: all Mss. except C have pp after first note; C is correct. - m 28: last 2 notes g'f' (lig cop) in E. - m 35: first note a in E.

Edition: Ludwig I, 96, and in E. Hoepffner, Oeuvres II, Appendix, 9-10; H. Quittard, in Bulletin de la Société française de Musicologie, I, 138.

Chanson royale.

Joie, plaisance

Remede de Fortune (No. 3), verses 1985-2032.

1 v.

Sources: A (f. 63'); B (f. 120'); Vg (f. 103'); C (f. 39); F (f. 50); E (f. 28'); Pep (f. 17). Text only: in K, J. M, Morg. Pen (No. 149).

Rhythm: 33 measures in mod. perf. (L Br Sb).

Notes: m 1: last note plicata (desc.) in B Vg; also last note of m 5. - m 8: palp follows c' L (m 7); it may be questioned if it represents an actual pausa. - m 16: last note plicata asc. in C. - m 27: first note plicata asc. in C. - m 30: L and pab in C (A?).

5 strophes and Envoy.

Edition: Ludwig I, 97, and in E. Hoepffner, Oeuvres II, Appendix, 10; C. Kalkbrenner, Histoire de la musique, II (1804), plate 4.

Ci apres commencent les motez (g) - Ci commencent les motez (Vg).

1. Amour et biaute (Mo)

T: Amara valde.

Tr: Quant en moy vint

Resp. Plange quasi virgo.

Sabbato Sancto, Noct. 1, Resp. 3. (Officium et Missa ultimi tridui Majoris Hebdomadae, ed. Vat. 190.)

Sources: A (f. 414'); G (f. 102'); C (f. 206'); E (f. 131', No. 2); Vg (f. 260'); B (f. 258').

Rhythmic Structure: Mod. perf., tp. perf., prol. ma., and diminished. Isorhythm: 3 taleae, and 3 taleae diminutae; 2 colores.

Notes: m 1 Mo: e' in E is Br, not Li. - m 16 T: E has pali, not palp. - m 42 Tr: in G 4th note b' and last note g' are Sb, not Mi. - m 72 Mo: d', not c' in A. - syllable "Et" in A is underlaid to c' (m 69), not to f' (m 75). - m 89 Tr: first Sb is in all Mss., including A, e'. - m 116 Tr: 5th note a' is in G Sb, instead of Mi.

Edition: J. Wolf, GM II, No. 13; Ludwig III, 2-5.

2. De souspirant (Mo)

T: Suspiro. Melody not identified.

Tr: Tous corps qui de bien amer

Sources: A (f. 415'); G (f. 103'); C (f. 207'); E (f. 132', No. 3); Vg (f. 261'); B (f. 259').

Rhythmic Structure: Mod. perf., tp. imp. prol. ma., and diminished. Isorhythm: 4 taleae, consisting of 8 L each, 4 taleae in diminution, each consisting of 6 Brp and 1 Bri (in mod. imp.); the upper parts maintain tp. imp. and prol. ma. with mod. perf., against the mod. imp. in T; 2 colores.

Notes: m 27 Mo: like all other Mss. G has d', not c'. - m 116 Mo: note e' omitted in A.

Edition: R.v.Ficker, in Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte III (1925), 530; J. Wolf, Sing-und Spielmusik aus alter Zeit (1926), 9 ff.; Ludwig III, 6-8.

3. Fine Amour (Mo)

T: Quare non sum mortuus.
Melody not identified.

Tr: He! Mors com tu es haie

Sources: A (f. 416'); G (f. 104'); C (f. 208'); E (f. 133', No. 5); Vg (f. 262'); B (f. 260').

Rhythmic Structure: Mod. imp., tp. imp., prol. ma., and diminished, tp. imp., prol. ma. (no mod.). Isorhythm: 4 taleae (4th incomplete, ca. half); each talea consists of 11 Li, the 4th of 6 Li; in diminution talea consists of 11 Bri, the 4th of 3 Bri and L finalis; 2 colores.

Notes: m 12-15 Mo: Ludwig notes for Vg error: e'd' are written as L, L with pa, instead of L with pa, Br; B also shows the error of Vg. - m 34 Tr: 2nd g' in A Mi, instead of Sb. - m 58 Tr: last e' Sb in G. - m 63 Mo: Ludwig notes the L e' as error in Vg. B shows that e' (L) must not necessarily be an error. Merely the text must be adjusted: "reconforter" underlaid to e' (L) f' (Sb) f' (Sb) e' (Mi). - m 81 Mo: pasb before f-sharp missing in G. - m 96 Tr: first 2 notes (Sb, Mi) e'd', instead of c'b in A. - m 110 Tr: G C A have Sb (perfecta) and 3 Mi; E has the corrected version (Sb Mi, Sb Mi) Ludwig notes for Vg. - m 111 Mo: only A has d'e'c'd'. - m 112 Mo: A omits d' (Br), an error, not repeated in the other Mss.

Edition: J. Wolf, GM II, No. 14; H.E. Wooldridge, Oxford History of Music II (1905); 28 (2 taleae); Ludwig III, 9 - 12.

4. Puisque la douce rousee (Mo)

T: Speravi.

Tr: De Bon Espoir

Introit: Domine, in tua misericordia speravi.
Dominica I post Pent. Graduale, ed. Vat., 265.

Sources: A (f. 417'); G (f. 105'); E (f. 134', No. 6); Vg (f. 263'); B (f. 261').

Rhythmic Structure: The T shows a complicated organization although the notation is neither clear nor consistent. Ludwig noted the irregularities, in view of which he correctly suggests the modus imperfectus for the transcription as a whole; but what he takes to be "syncopations" is actually a change of modus. The T has the following groups: 1 Maxima,

3 Longae, 1 pausa longa; 1 Maxima, 1 Longa; this represents 3 measures in modus maior perfectus (with the modus longarum being imperfect); then follow 1 pausa brevis, 1 Longa, 1 Brevis, 1 pausa brevis, 1 Brevis, 1 Longa, 1 pausa brevis; this too represents 3 measures, but the modus maximarum is eliminated; only the modus longarum is present, i.e. we have 3 measures in modo perfecto; the last group consists of 1 Maxima, 1 Longa and 1 pausa brevis; this gives the odd combination of 1 measure with modus maior imperfectus and 1 measure with modus (minor) perfectus. In the diminished section, these groups appear as 3 measures with modus perfectus, 3 measures with tempus perfectum (without mode), 1 measure modus imperfectus, 1 measure tempus perfectum. Also the motetus shows insertions with change of modus; measures 16-24, 50-58, 84-92 have modus perfectus cum tempore imperfecto. - Isorhythm: 6 taleae, each consisting of 34 breves and 17 breves in diminished section; 4 colores.

Notes: m 16 Tr: A has correctly a'g'a'f' in m 15, but has then a' (Sb) e' (Sb) a' (Sb) f' (Mi) e' (Sb) f' (Sb) g' (Br); a'e'a'f' are superfluous; the correct version of E and G has been accepted. - m 27 Tr: only A has last note a', all other Mss. b'. - m 28 Tr: 3rd note is in A and E a', instead of b'. - m 55 Mo: a' (L) is followed by a pabr in A; error. - m 83 Mo: A E B (Vg) have a'g', G g'f' (as lig cop in all Mss.). - m 87 Mo: f' sharp is A and E a Brevis; error. - m 110 Tr: A has after g' (Mi) an additional f' (Sb); error. - m 123 Tr: g' erroneously a Sb, instead of Mi, in G. - m 130 Mo: A and G have a' as perfect Sb (without g' Mi following); E and B (Vg) have a'g' (Sb, Mi).

Edition: J. Wolf, GM II, No. 15; Ludwig III, 13-17.

5. Qui plus aime (Mo)

Tr: Aucune gent m'ont demandé

T: Fiat voluntas tua.
Melody not identified.
Co.

Sources: A (f. 418'); G (f. 106'); C (f. 209', No. 4);
E (f. 135', No. 7); Vg (f. 264'); B (f. 262').

Rhythmic Structure: T is organized for 2 measures in mod. maior imp., mod. minor imp., tp. perf., and 2 measures in mod. maior perf., mod. minor imp., tp. imp., with the latter written in red notation. Co has the same organization in reversed order. The upper parts are composed in mod. imp.,

tp. perf., prol. ma. In the diminished section the modus maior is altogether eliminated: mod. imp., tp. perf., and mod. perf., tp. imp. in T reversed in Co; no modus in upper parts. Isorhythm: 4 taleae, each of which consists in T of 4 times 16 Sb and 6 times 4 Sb, in Co of 6 times 4 Sb and 4 times 6 Sb; 4 taleae in diminution; 2 colores.

Notes: m 9 T: a in A G, b in E B C, but in 2nd color (m 69) a in all Mss. - m 16-19 Mo: in A all notes a third too low; the error is in no other Ms. - m 17 Co: here, as well as at the corresponding places in 3rd talea (m 33, 81), the pausae are omitted in A. - m 26 Tr: last g' is Sb in G. - m 53 Tr: a' and last f' are Sb in B Vg, correctly Mi in all other Mss. - m 55 Mo: B G C E have the first 3 notes as Sb, Mi, and Sb (perfecta), E in addition a pasb preceding the 1st Sb; A gives Sb (perfecta), Sb, Mi. - m 65-66 Tr: 5 notes a third too high in A. - m 79 Tr: 2nd, 4th, 6th notes are c'a'c' in A. - m 91 Tr: last note e' in A and C. - m 93 Tr: 4th note g' Sb in A. - m 93 Mo: only 1 f' in B E as Br, as Sb (perfecta) in C, but in G and A 2 f' (Sb, Mi).

Edition: Ludwig III, 18-23.

6. S'Amours tous amans joir (Mo)

T: Et gaudebit cor vestrum.

Tr: S'il estoit nulz qui pleindre

Melody not identified.

Sources: A (f. 419'); G (f. 107'); C (f. 210', No. 5);
E (f. 136', No. 8); Vg (f. 265'); B (f. 263').

Rhythmic Structure: T, written only once, but with sign of repetition, in mod. perf., tp. imp., prol. ma. No diminution. Isorhythm: 3 full taleae, a fourth beginning; the talea consists of 3 modus measures (30 Sb), the beginning of the fourth talea of 1 modus measure (6 Sb); 2 colores. In view of the displacement of the pausae in the repetition, the taleae are differently grouped in the 2nd color.

Notes: m 17-20 Tr: in G a third too low. - m 38 Tr: in A a third too low.

Edition: Ludwig III, 24-26.

7. Lasse! je sui en aventure (Mo)

T: Ego moriar pro te.
Melody not identified.

Tr: J'ay tant mon cuer

Sources: A (f. 420'); G (f. 108'); C (f. 211', No. 6);
E (f. 138', No. 11); Vg (f. 266'); B (f. 264').

Rhythmic Structure: T is in mod. maior perf., mod. minor imp., tp. imp., and diminished in mod. minor perf., tp. imp. Upper parts in Tp. imp., prol. min. Isorhythm: 3 taleae, each consisting of 6 measures in mod. maior perf. and 1 additional measure in mod. minor imp., a total of 76 imp. Sb; in diminution the talea consists of 38 imp. Sb with the additional measure being in Tp. imp. (no modus). Total: 6 taleae, 4 colores.

Notes: n 22-25 Tr: in G a third too high, with a flat sign before the first g' (Br). - n 37 Tr: g'f' 2 Mi in A. - n 37 Mo: 2nd Sb, a, missing in G; at the end of the staff. - n 40 Tr: a' (Br) missing in A. - n 42 Tr: 2nd note f', not g' in A. - n 78 Mo: pabr missing in A. - n 145 Mo: first 2 notes f'e' (not d') as lig cop in G. - n 148 Mo: the pabr after g' (Br) at the end of the staff is not missing.

Edition: Ludwig III, 27-29.

8. Ha! Fortune (Mo)

Tr: Qui es promesses de Fortune

T: Et non est qui adjuvet.
End of verse of Resp.
Circumdederunt me viri
(Dominica passionis),

Processionale Monasticum, Solesnis 1893, 52. T written only once.

Sources: A (f. 421'); G (f. 109'); C (f. 212', No. 7); E (f. 133, No. 4); Vg (f. 267'); B (f. 265'). Iv, No. 38, f. 24'; Trén, No. 13, f. 8 (Tr, T); CaB, No. 13, f. 12' - Stockholm, f. 138' (text only, No. 77, 78).

Rhythmic Structure: T is in mod. perf., tp. imp. Upper voices tp. imp., prol. min. No diminution. Isorhythm: 4 taleae, each consisting of 9 measures of 6 Sb; total: 54 Sb; 3 colores.

Notes: n 6 Mo: 2nd note a in Iv. - n 8 Tr: Iv has a', Sb (but erroneously with pa) and a'g' (2 Mi). In Trén (n 8-9 Tr): a'a'g', a'b'a'b' (rhythm the same). - n 18-19 Tr: CaB has g'f' (sharp) g' (3 Sb) a' (Mi). - n 21 Mo: last note in CaB is f (Mi), not g; in Iv 4 Mi: g'g'g'f'. - n 22 Tr: first note d' in Iv. - n 23 Tr: second note d', not e' in Iv. - n 34 Tr: Iv and CaB have 1 Sb f', instead of 2 Mi. - n 34-35 Mo: omitted in A. - n 36-38 Mo: in A a third too low. - n 39 Mo: in G the lig should be cop, but scribe omitted the cauda up. - n 41 Tr: 1st note c', nit d' in CaB. - n 46 Tr: 2nd note e', not d' in CaB and Iv. - n 48 Tr: plica brevis ascendens in CaB. - n 48 Mo: both Iv and CaB read a'g'a'b' (4 Mi). - n 49 Tr: Iv CaB, Trén,

but also E read g'e'c' (Mi, Sb, Mi). - n 51 Tr: instead of 1 g' (Sb), 2 Mi g' in Trén. - n 52 Tr: CaB has e' (Br), not g'; but the following pausa (n 53) is correctly a pabr (1 spatium, not 2 as Ludwig notes). - n 55 Mo: E has g' (Br), A G B Vg C have a', so also Iv (all without plica); but CaB has b' (Br plicata descendens); the CaB version seems to be correct. - n 63 Tr: 2 Mi instead of 2 Sb in Trén. - n 63 Mo: in CaB Sb and pam, instead of Sb and pa. - n 69 Mo: Ludwig notes a pabr after e' (L) in Iv; there is no pausa. - n 74 Mo: last note g', not a' in E. - n 76 Tr: last note g', not a' in Iv. - n 81 Mo: in A pali. - n 94 Tr: 2nd note a', not g' in Iv. - n 104 Tr: last note g', not f' in Iv. - n 105 Tr: 1st note a', not g' in Iv.

Edition: Facsimile of Trén in E. Droz and G. Thibault, Revue de Musicologie VII (1926); Ludwig III, 30-32.

9. O livoris feritas (Mo)

Tr: Fons tocius superbie

T: Fera pessima.
Resp. Videns Jacob vestimenta
Joseph, (Dominica III, Quadr.,
Resp. Iv), Antiphonale Sarisburiense
172.

Sources: A (f. 422'); G (f. 110'); C (f. 213', No. 8); E (f. 139', No. 12); Vg (f. 268'); B (f. 266'); Trén, No. 80, f. 34 (lost, but registered in the list of content).

Rhythmic Structure: T is organized in mod. perf., tp. imp., with the upper voices based on tp. imp. and prol. ma. The Tr begins solo (12 measures). Isorhythm: 9 taleae (3 times 3), each consisting of 5 measures in mod. perf., tp. imp., i.e. a total of 30 Sb. No diminution. The final measure is outside the isorhythmic structure. 6 colores.

Notes: n 47 Mo: B has no punctus after the 1st note of the lig spr, although Ludwig notes it for Vg. The same lig appears in A and G cpr; error. - n 68 Tr: B has 1st note f', not g'. - n 76-77 Tr: G has to "infernis"--after 2 pan--g'a'a'a' (Mi, Sb, Mi, Sb) which requires repetition of a' on the syllable "fer" (Ludwig reads "inferius" in G, but the "n" is quite clearly the same as in the preceding "regnas"; however, A has clearly "inferius", but only 2 Sb a'). - n 80 Tr: 2nd note Sb, instead of Mi, in G and A. - n 109 Mo: A reads g'f'e'd' (Sb Mi, Sb Mi). - n 111 Tr: last d' in G Sb, instead of Mi.

Edition: Ludwig III, 33-36.

10. Helas! ou sera pris confors (Mo)

Tr: Hareu! hareu! le fer

T: Obediens usque ad mortem. Grad. Christus factus est pro nobis (Feria Quinta in Coena Domini), Graduale, ed. Vat., 169.

Sources: A (f. 423'); G (f. 111'); C (f. 214', No. 9); E (f. 140', No. 14); Vg (f. 269'); B (f. 267'); Trém, No. 7, f. 4 (lost, but registered in the list of content).

Rhythmic Structure: Mod. perf., tp. imp., with prol. ma. in upper parts. Isorhythm: 3 taleae, each consisting of 8 measures in mod. perf., i.e. a total of 48 Sb; 3 taleae in diminution: tp. imp., prol. ma. (with 24 Sb per talea); the last dininished talea incomplete; 2 colores.

Notes: n 1 Tr: 1st note c" Mi in E; error. - n 7 Tr: the last a' (Mi) is followed by an extra g' (Sb) in A; error. - n 23 Tr: last note g' Sb in G; error. - n 30 Mo: g' is L plicata descendens in A; the note should be Br, with or without plica. - n 42 Tr: last note g', not a' in A. - n 63 Mo: f' is erroneously L in G, but not in A (Br) as Ludwig noted. - n 86 Tr: 2nd note f' (sharp), not g' in A. - n 97 Tr: last note a' Sb (perfecta) without pausa following in A. - n 99 Tr: A has f' as Br plicata descendens; the same in G B; but in E and C Br without plica.

Edition: Ludwig III, 37-40.

11. Fins cuers doulz (Mo)

Tr: Dame, je sui cilz

T: "Fins cuers doulz."
Melody not identified.
The incipit probably refers to the Mo, not

to the T melody which shows an irregular structure of the virelai.

Sources: A (f. 424'); G (f. 112'); C (f. 215', No. 10); E (f. 140, No. 13); Vg (f. 270'); B (f. 268').

Rhythmic Structure: Mod. perf., tp. perf., prol. min.

Notes: m 36, 48 Tr (Mo) : Ludwig pointed out that despite identity of all versions an error appears in the Tr; (but the error might also be in the Mo); g' (m 36) is Br with pabr following; g' (m 48; in A B C Vg however, e') is L with pabr following. Ludwig suggested L for g' (m 36) and Br for g' (m 48); in Mo m 48 is also an irregularity; m 46-48 have g f g (Br, Br, L in all Mss. but C where the last g is Br); Ludwig was aware of the problem the L presented (apparently he did not have the version of C); the preceding Br should be altered. We have accepted Ludwig's emendation for m 36, but read the Mo (m 48) in accordance with C; f is altered and g (Br) begins a new perfectio; but such an interpretation requires actually the pd before the last g (Br). - m 68 Tr: Ludwig notes that 1st note g' is erroneously Sb in Vg which could not be checked; but B has correctly Br. - m 74 Mo: last note b, not a in G. - m 95-98 Mo (Tr): Ludwig notes that Vg has (m 95) d'c' as Sb; but B has correctly 2 Mi as in A G E C; the reading of a (m 97-99) as Lp is, of course, unusual, as also the interpretation of c' (sharp; m 98) in Tr as Bra is not common; but the note is Br in A B C E G; it should be a Li.

Edition: Ludwig III, 41-43.

12. Corde mesto cantando (Mo)

Tr: Helas! pour quoy virent

T: Libera me.
Melody not identified.

Sources: A (f. 425'); G (f. 113'); C (f. 216', No. 11); E (f. 141', No. 15); Vg (f. 271'); B (f. 269').

Rhythmic Structure: Mod. perf., tp. imp., with prol. ma. in upper parts. Isorhythm: 9 taleae, each consisting of 6 measures in mod. perf., tp. imp., i.e. a total of 36 Sb; 3 colores. The T is written only once, with the repetition indicated by the usual sign.

Notes: m 8 Mo: A C G have d'c' (lig cop), instead of f'e' (B E Vg); both versions are correct. - m 25 Tr: 2nd g' has no erasure in A (Ludwig), but is Mi, as in all other Mss., including B. - m 71 Mo: in G only 1 c' (Sb). - m 86-87 Tr: last Mi (m 86) is e' in A G, but d' in C G B Vg; last Mi (m 87) f' in B Vg, but e' in C G A; E has g'g'e' 2 pam, d' (m 86), g'g' 2 pam f' (m 87). - m 139 Mo: 1st tone of lig should be read b also in B, but E and C have clearly a. - Ludwig correctly remarks 1 Br

value missing between m 145-151; he also reads in G note b as L; the reading is possible, but the note appears at the very end of the staff; it is not clear if the line can be taken as cauda; at all events, A B C E have Br. Ludwig suggested c' (Br) as emendation for m 147; according to the isorhythmic structure, the value is clearly missing in m 147. The position of the measure within the talea requires comparison with the corresponding m 39, 93; accordingly we insert 2 Sb c'd' (in lig cop).

Edition: Ludwig III, 44-48.

13. Eins que ma dame (Mo)

Tr: Tant doucement m'ont attrait

T: Ruina. Melody not identified. It is used as T in motet Fauv 4 (4) Presidentes in thronis.

Sources: A (f. 426'); G (f. 114'); C (f. 217', No. 12); E (f. 142', No. 16); Vg (f. 272'); B (f. 270').

Rhythmic Structure: Mod. imp. tp. imp., with prol.ma. in upper parts. Isorhythm: 4 taleae, each consisting of 14 measures in mod. imp., tp. imp., i.e. a total of 56 Sb; no diminution; 1 color.

Notes: m 1-4 Tr: a third too high in A. - m 14 Tr: g' (Mi) at the end of staff erroneously repeated on the next staff in G, so that there is a'g'g'g'a'g' (all Mi) in G. - m 70 Mo: Ludwig notes for Vg the error of 2 Mi a', but B does not have such an error. - m 79 Tr: 2 pam and a' (Mi) erased in A. - m 95 Mo: in G a third lower. - m 109 Tr: 2 pam and 1 Mi missing in all Mss. Emendation according to Ludwig.

Edition: Ludwig III, 49-51.

14. De ma douleur (Mo)

Tr: Maugre mon cuer

T: Quia amore langueo. Melody not identified.

Sources: A (f. 427'); G (f. 115'); C (f. 218', No. 13); E (f. 143, No. 17); Vg (f. 273'); B (f. 271'); Trém, No. 8, f. 4 (lost, but listed in index).

Rhythmic Structure: Mod. perf., tp. imp., with prol. ma. in the upper voices. Isorhythm: 4 taleae, each consisting of 10 measures in mod. perf., tp. imp., i.e. a total of 60 Sb; no diminution; 6 colores.

Notes: m 3 Mo: 2nd note Sb in G. - m 8 Tr: last note g', not a' in A. - m 15 Mo: 2nd note g', not f' in A. - m 28 Tr: last Mi f', not g' in B (Vg). - m 34 Mo: in G erroneously lig cpr, instead of cop. - m 64 Mo: g' (Br) is given as Lp in B (Vg). - m 75 Mo: 2nd note e', not d' in B Vg and C.

Edition: Ludwig III, 52-54.

15. Faus Samblant m'a deceu (Mo)

T: Vidi Dominum.

Tr: Amours qui ha le pouvoir

Resp. Vidi Dominum facie ad faciem

(Dominica Secunda, Quadr., Resp. VIII), Antiph. Sarisbur., 165.

Sources: A (f. 428'); G (f. 116'); C (f. 219', No. 14); E (f. 143', No. 18); Vg (f. 274'); B (f. 272'); Iv, No. 32, f. 20'; Trém, No. 14, f. 8 (Mo and T only).

Rhythmic Structure: Mod. perf., tp. imp., with prol.ma. in the upper parts. Isorhythm: 4 taleae, each consisting of 10 measures in mod. perf., tp. imp., i.e. a total of 60 Sb; no diminution; 1 color.

Notes: m 1-2 Tr: the first 5 notes a third higher in Iv. - m 1 Mo: 1st Br is c' in Iv; this conforms to the beginning with c'' in Tr; hence the version does not seem to be an error. But in the other Mss. the motet begins with a' (Tr), d' (Mo). - m 7-9: A B C give pp both before the Sb and after the L, G E only after L, Iv has none. - m 25-27 Mo: the 2nd notes g'e' (m 25,26) in Iv are not Mi, as Ludwig notes, but correctly Sb; but the 3rd notes in m 26, 27 are f' and e' respectively in A; in Iv only f', not e', but d'; so in C, and Trém. - m 38 Tr: 1st Mi is g', not a' in Iv. - m 49 Tr: 1st note f', not d' in Iv. - m 55 Mo: 3rd note b', not c'' in Trém, probably in analogy to m 56, 57, rather than as an error. - m 55-57 T: only G has a Br, instead of L. - m 60-63 Tr: a third too low in Iv (from 3rd note in m 63 on correct again). - m 62-63 Tr: in G the 2 Sb and the 1st Sb in m 63 a third too low, probably because the scribe changed

to the g-clef (letter) for the preceding 5 notes on the previous staff. - m 75 Mo: last 2 notes g'f', instead of b'g' in Trém. - m 81 Tr: 2nd note d', not c' in Iv. - m 85 Mo: 2nd note Sb, not Mi in Iv, as Ludwig notes. - m 87 Mo: 3rd note f', not e' in Trém. - m 102 Mo: 2nd note in Iv is correctly Mi, not Sb as Ludwig notes. - m 112 Tr: the pp after L in Iv is to be omitted. - m 116 Mo: 3rd note in Iv is a', not g'.

Edition: Facsimile of Trém published by E. Droz and G. Thibault, in Revue de Musicologie VII (1926). - Ludwig III, 55-57.

16. Se j'aim mon loyal ami (Mo)

T: Pour quoy me bat mes maris?

Tr: Lasse! comment oubliera

Text known in Oxford, Bodl.

Douce 308, f. 207, without melody. Structure is that of an irregular virelai.

Sources: A (f. 429'); G (f. 117'); C (f. 220', No. 15); E (f. 137', No. 10); Vg (f. 275'); B (f. 273); Trém, No. 9, f. 5 (lost, but listed in index).

Rhythmic Structure: Mod. perf., tp. imp., prol. min. No isorhythm since the T is built as virelai.

Notes: m 16-17 Mo: B has correctly d' (Br, with cauda desc. to the left), e' (Sb and pa), d' (Mi), not an error which Ludwig notes for Vg. - m 75-78 T: c' (sharp) L should have pp in A. - m 80-81 Tr: in A the 1st note (e') is Sb with pa and the following d'e'f'e'e' are all Mi. - m 103 Tr: last Mi should be read a' also in A. - m 120 T: pp missing in B Vg. - m 145 Tr: A inserts a pabr; error.

Edition: P. Aubry, Recherches sur les ténors français dans les motets du 13e siècle (1907), 35; F. Gennrich, Rondeaux II (1927), 104; facsimile of A in J. Wolf, Musikalische Schrifttafeln (1923), plates 41-42; Ludwig III, 58-61.

17. O series summe rata (Mo)

T: Super omnes speciosa

Ant. Ave regina coelorum, Antiphonale, Ed. Vat., 55.

Tr: Quant vraie amour enflamee

Sources: A (f. 430'); G (f. 118'); C (f. 221', No. 16); E (f. 136', No. 9); Vg (f. 276'); B (f. 274').

Rhythmic Structure: Mod. perf., tp. imp., for 3 measures; mod. imp., tp. imp. for 1 measure, with prol. ma. for the upper parts. Isorhythm: 6 taleae, each consisting of 2 times 3 measures in mod. perf. (tp. imp.) and 1 measure in mod. imp. (tp. imp.). i.e. a total of 8 measures, or 44 Sb; no diminution; 2 colores.

Notes: m 5 Mo: Ludwig's remark that 2 Sb d' follow c' (Mi) holds true only for G, not for A. - m 64 Tr: last note e' erroneously Sb in G. - m 64-72 Tr: the whole passage omitted in A, but afterward written down below on the last line of the page. - m 77 Tr: last note a third too high in A, but correction in Ms.; this applies also to the following L, in A c'', not a'. - m 94 Tr: B has 2 Sb g', instead of a'. - m 114 Mo: b' and a' (Sb, Mi) missing in A.

Edition: Ludwig III, 62-64.

18. Bone pastor, qui pastores (Mo)

T: "Bone pastor."

Melody not identified; incipit probably refers to Mo. Probably composed

Tr: Bone pastor, Guillerme

upon installation of Guillaume de Trie, archbishop of Reims, 1324.

Sources: A (f. 431'); G (f. 119'); C (f. 222', No. 17); E (f. 144', No. 20); Vg (f. 277'); B (f. 275').

Rhythmic Structure: Mod. perf., tp. imp., with prol. ma. in the upper voices. Isorhythm: 4 taleae, each consisting of 8 measures in mod. perf., tp. imp., i.e. a total of 24 Sb, and the same 4 taleae in diminution (tp. imp., prol. ma.); 4 colores.

Notes: m 36-37 Tr: Sb d'c'd'd' in B (Vg). - m 45 Tr: last note Sb in G and C. - m 79-90 Tr: from 2nd Sb in m 79 (which has a punctus preceding) to last Mi in m 90 a third too high in G. - m 92-95 Tr: Ludwig remarks that the passage is

corrupt in all Mss.; he emends 1st f' (Br) in m 92 to L. But C might support the emendation; for only in C f' could be read as L, though the cauda is faded; at all events, f' in C is followed by a punctus which if it means anything at all might be a reference to an error. - m 125 Mo: e' (Sb) missing in A.

Edition: Ludwig III, 65-67.

19. Diligenter inquiramus (Mo)

Tr: Martyrum gemma latria

T: A Christo honoratus.
Melody not identified.

(Iv: Christo honorate; C: Christo honoratus).

Sources: A (f. 432'); G (f. 120'); C (f. 223', No. 18);
E (f. 144, No. 19); Vg (f. 278'); B (f. 276');
Iv, No. 16, f. 10'; Trém, No. 51, f. 24 (lost, but listed in index).

Rhythmic Structure: Mod. perf., tp. perf., with prol. min. in the upper parts. Tr begins solo, 12 measures in tp. perf., prol. min. (no modus). Isorhythm: 5 taleae, each consisting of 7 measures in mod. perf., tp. perf., i.e. a total of 63 Sb; no diminution; 2 colores.

Notes: In view of mod. perf. and tp. perf. the Mss. show a good many varieties in the use of pd or pp; without any special importance they have not been listed. - m 17 Tr: 2nd and 3rd notes c' and d' in A. - m 18 Mo: d' Br in Iv; error. - m 19 Tr: 3rd note a', not b' in Iv. - m 28 Tr: pan after g' (Mi) missing in Iv. - m 39 Tr: 2nd note b', not c' in Iv. - m 49 Tr: 1st note is g' in B Vg C; note in A is questionable; in G E Iv the note is clearly a'; last note is a', not g' in E. - m 50 Tr: 1st b' (Mi) missing in B. - m 50-51 Mo: last note in m 50 is d'; first note in m 51 e' in Iv. - m 53 Mo: pabr missing in B. - m 84 Mo: 4th note b' in A. - m 86 Tr: Ludwig questions if Iv has a'a'g' (Sb, 2 Mi) twice; Iv does not repeat the tones, but has the whole passage correct. - m 91 T: c', not b in Iv. - m 102 Tr: 1st note d' in Iv. - m 108 Tr: Iv has the notes e'g' (2 Mi) a'c' (2 Sb); E has e'f'a'c'.

Edition: Ludwig III, 68-70.

20. Biaute paree de valour (Mo)

T: Je ne sui mie certains.

Tr: Trop plus est belle

"dicitur ad modum rondelli" (A); "Rondel" (B, C, G). Here only text of the refrain of the rondeau; neither the complete text, nor the melody known.

Sources: A (f. 433'); G (f. 121'); C (f. 224', No. 19);
E (f. 131, No. 1); Vg (f. 279'); B (f. 277'); Trém, No. 23, f. 12 (lost, but listed in index).

Rhythmic Structure: Tp. perf., prol. ma. (no modus). In view of the rondeau in the T, no isorhythm.

Notes: The T must be completed in accordance with the rondeau structure since only the refrain is written down. - m 6 Tr: 2nd note Mi in C (altera?); E has 1st note Sb, 2nd Mi, and 4th note Sb (error). - m 16 Tr: E has an entirely different version: a'g'a' (3 Mi), g' (Sb) f' (Mi), g' (Sb); it seems, however, that the omission of the initial Sb f' caused the error, for there are not enough tones for the syllables. - m 18-19 Mo: E has d'c'd'b (m 18), and b a b g (m 19) as Sb Mi, Sb Mi. - m 19 Tr: in E 2nd and 3rd notes Sb (error). - m 29-30 Tr: the version E deviates from the other Mss.: d' (Sb) c'd' (2 Mi) c' (Sb) b (Mi) c' (Sb) d'c' (2 Mi) d'c' (2 Sb) b (Mi) a (Br) (last a Br, not Sb as Ludwig reads). - m 34 Tr: 2nd note Sb in G. - m 42 Tr: last note a', not g' in E. - m 44 Tr: last note Mi in E (error). - m 48 Mo: 3rd note c' as L in E, followed by g Sb and c' L finalis.

Edition: J. Wolf, Hdb. Not. I, 360 ff. (facsimile of E);
J. Wolf, Musikalische Schrifttafeln, pl. 23, facsimile of E; Ludwig III, 71-72.

21. Veni creator spiritus (Mo)

Tr: Christe, qui lux es

T: Tribulatio proxima est
et non est qui adjuvet.

Co.

Verse of Resp. Circumdederunt me viri (Dominica passionis),
Processionale Monasticu, Solesmis, 52.

Sources: A (f. 434'); G (f. 122'); E (f. 145', No. 22);
Vg (f. 280'); B (f. 278').

Rhythmic Structure: Introitus in mod. imp., tp. imp., prol. ma., 48 Br. After Introitus isorhythmic structure in T and Co: 4 taleae in mod. maior perf., mod. minor imp., tp. imp. (T), and mod. maior imp., mod. minor perf., tp. imp. (Co) (with prol. ma. for the upper parts throughout); each talea consists of 5 measures of 12 Sb, i.e. a total of 60 Sb. Diminution: the same taleae in mod. perf., tp. imp. (t), and mod. imp., tp. perf. (Co), with the talea consisting of 5 times 6 Sb. - 2 colores.

Notes: m 25-29 Tr: E has no pa set to the 1st note f'; the lig is cp sp, and the following notes f'g'f'g' have the rhythm Sb Mi, Sb Mi: hence 1 Sb value is missing. - m 30 Mo: pa after L is missing in A and G. - m 44 Mo: last note f' erroneously Sb in G. - m 62 Tr: 2nd note a', not g' in A. - m 72 Tr: last note b', not a' in E. - m 114 Co: a, not g in A, G. - m 115-116 Tr: passage beginning after 1st g' in m 115 and the whole of m 116 omitted in E. - m 168 Co: c' missing in G. - m 170 Tr: after d' (Sb) pasb missing in E. - M 206 Mo: e', not d' in A.

Edition: Ludwig III, 71-78.

22. Plange, regni res publica (Mo)

Tr: Tu qui gregem tuum ducis

Co.

Sources: A (f. 435'); G (f. 123'); E (f. 145, No. 21); Vg (f. 281'); B (f. 279').

Rhythmic Structure: Introduction in mod. perf., tp. perf., prol. ma.: 8 modus measures, or 24 Br. Isorhythm: 4 taleae (the 4th incomplete) in mod. perf., tp. imp., with prol. ma. in the upper parts, each talea consisting of 12 mod. measures, i.e. a total of 72 Sb; the 4th talea has merely 8 measures. No diminution. 2 colores; the 3rd color, beginning with the 4th talea, has merely 11 tones of the T melody.

Notes: In all Mss. the T melody is written only twice, but A and G repeat the words "Apprehende arma" which seems to indicate the repetition of the melody for the 3rd (incomplete) color. - m 32-42 Co: tones 4-10 (not 8 as Ludwig notes) of Co

T: Apprehende arma et scutum et exurge.
Melody not identified.

a third too low in E. - m 56 Tr: last note c', not d' in A. - m 56-57 T: g, not f in A. - m 57 Mo: Ludwig notes that last c' is erroneously Mi in the Mss.; the note is correctly Sb in A B E, possibly only in G a Mi, but the note there stands at the end of the staff and the cauda is not quite clear. - m 59 Mo: pausa not clear in E, if L. - m 68 Tr: E has g'g'f'e' (Sb Mi, Sb Mi). - m 78 Tr: 1st note a, not b in E. - m 79-80 Tr: E has a different (not necessarily erroneous) version; m 79: Sb (perf.) Mi, pam, Mi; m 80: Sb Mi, Sb (perf.); the tones are the same as in other Mss. - m 92-93 T: tone is d, not e in G, but not in A, as Ludwig notes. - m 101-102 T: in A the note seems again to be g, not f (see m 56-57). - m 107 Mo: pabr missing in E G B Vg. - m 128 Tr: E has a different version; the initial pam is omitted, hence the final Sb must be perfect. - m 148 Tr: only A has b'b'; E G B (Vg) have c" c".

Edition: Ludwig III, 79-81.

23. Inviolata genitrix (Mo)

Tr: Felix virgo

Co.

Sources: A (f. 436'); G (f. 124'); Vg (f. 282'); B (f. 280') Trém No. 75, f. 32 is not motet 23; see our previous discussion.

Rhythmic Structure: "Introitus" in mod. maior perf., mod. minor imp., tp. imp., prol. ma. (24 Br), mod. maior perf., mod. minor perf., tp. imp., prol. ma. (9 Br), mod. maior imp., mod. minor perf., tp. imp., prol. ma. (6 Br), and 1 L finalis. Isorhythm: 3 taleae in mod. maior imp., mod. minor perf., tp. imp. (36 Sb) and mod. maior perf., mod. minor imp., tp. imp. (36 Sb) in T and in reversed order in Co, each talea consisting of 72 Sb. In diminution, the same 3 taleae appear in mod. minor imp., tp. imp. (18 Sb) and mod. minor perf., tp. perf. (18 Sb), with prol. ma. throughout in the upper parts. 2 colores. The tenor has the indication: "Nigre sunt perfecte et rubee imperfecte," black notes perfect, red notes imperfect in T and Co. Red notation in all Mss.

Notes: The transcription, particularly of the Introitus, differs considerably from that of Ludwig which does not present the modus correctly.

T: Ad te suspiramus gementes et flentes. Melody: Antiphon Salve regina misericordiae, Antiphonale, ed. Vat., 56f.

m 10 Tr: last note Sb in G; error. - m 51-56 Mo: B (Vg?) and A seem to be the only Mss. that have the correct version (Vg not checked; but if Ludwig's transcription is identical with Vg, also Vg must have the error which does not only apply to m 53 and 55, as Ludwig and J. Wolf assumed, but to the whole passage; cf. Ludwig's remark to m 33 and 35 of his transcription); from the second tone of m 51 on to the end of m 56, B and A have the passage a third lower than G which apparently is identical with Vg. Since B is, however, an exact copy of Vg, it might be assumed that Vg has the passage also a third lower, and that Ludwig based his transcription on G, as did J. Wolf. The version of A B is correct. - m 73 Tr: last note Sb in G; error. - m 171-172 Tr: Ludwig's transcription shows, after 1st note g', d'e'f'e'd'; he assumes that the version of A is a third too high; but not only A, also B and G have f'g'a'g'f' which is obviously correct. - m 194 Tr: last note d', not e' in A.

Edition: J. Wolf, GM II, No. 16; Ludwig III, 82-86.

24. De touz les biens (Mo)

Tr: Li enseignement T: Ecce tu pulchra es
amica mea. Annunciatio B.M.V.,

1st antiphon, 1st nocturn - Paléogr. mus. IX, 455.

Sources: Fragment Fribourg, Bibliothèque Cantonale et Universitaire, (Switzerland), cover to Incunable Z260; on f. "86" (original folio number) - with author name at the margin "Guillelmus de Mascardio." - Ivrea, No. 41, f. 26', (anonymous); no indication of T.

Rhythmic Structure: Mod. perf., tp. perf., prol. min.
Isorhythm: 5 taleae, each consisting of 9 L measures, i.e. a total of 81 Sb; no diminution; 4 colores. Mo and Tr are also strictly isorhythmic, each voice having its own taleae in the same length as the talea of the T. The taleae coincide in all voices and come simultaneously to a complete stop (on longae) in T, Mo, and Tr.

Notes: The Motet is here included, but Machaut's authorship is despite the attribution in Fr not only dubious, but in the opinion of the editor to be rejected. The composition does not appear in any of the Machaut Mss.; not even in the most comprehensive, i.e. latest collections,

such as A B Vg G. For that reason any work not included in any of the Machaut Mss. must arouse suspicion. Stylistic reasons seem definitely to rule out Machaut's authorship. Quite apart from the fact that the even, repetitive rhythm in Mo and Tr does in no way conform to the rhythm typical of Machaut; that also the melodic style deviates from Machaut's ways of writing, there is not a single motet among the authentic works which presents the isorhythmic structure (extended schematically over all parts) in such a mechanical, unimaginative manner as appears in this motet. The type of the isorhythm speaks most strongly against the correctness of the attribution in Fr. Cf. also our previous discussion under Fr.

m 1, 26, 51, 76, 101 Tr: the initial Sb, after pasb, is always Sba, not simplex as Zwick transcribes; the same alteration applies to the Sb in m 6, 8; 31, 33; 56, 58; 81, 83; 106, 108 of T which are simplices in Zwick's transcription; furthermore, the rule of alteration applies equally to the Br, since the mod. is perfect; hence the Br, after pabr, at the end of all 5 taleae, m 23, 48, 73, 98, 123 of T must all be altered. - m 14 Tr: d' Br is followed both in Iv and Fr by e' Mi, with pd; the transcription as plica by Zwick is not correct; this applies equally to m 39, 64, 89, 114 of Tr in Fr, to m 39, 64 of Tr in Iv. - m 20 Mo: 1st note f' in Iv. - m 21-22 Tr: Iv has the whole m 22 and the 1st Br in m 23 a third higher. - m 24 Mo: 3rd note c' in Iv. - m 30 Tr: 1st note is d in Iv. - m 32 Mo: 1st note is f' in Iv. - m 36 Tr: Iv has 3 Sb. - m 39 : d' (Br), e' (Mi) and pd. - m 44 Tr: 2nd note f' in Iv. - m 45 Mo: 2nd note f' in Iv. - m 51-55 Tr: Iv has the whole passage a third higher. - m 56 Tr: Iv has d' (Br) and a (Sb). - m 57 Mo: in Iv f'e'. - m 63-65 : from the 2nd note in m 63 to the 2nd note in m 65 Iv has the Tr a third higher; m 64 e' (Br) f' (Sb), not Br, Mi with pd. - m 69 Tr: 2nd note is d' in Iv. - m 69-70: 2nd note is c' in Iv. - m 70 Tr: 1st note c', last note e' in Iv. - m 71-73 Mo: Iv has e'f'g'b'. - m 83 T: e, not f, in Iv. - m 89 Tr: in Iv g' (Br) g' (Sb), in Fr g' (Br) g' (Mi) with pd. - m 95 Tr: last note d' in Iv. - m 99 Mo: last note b in Iv. - m 104 Mo: 4th note d' in Iv. - m 106 Tr: last note f' in Iv. - m 114 Tr: c' (Br) c' (Mi, and Pd) in Fr, Br and Sb in Iv. - m 120 Tr: last note f' in Iv.

Edition: Gabriel Zwick, Revue de Musicologie XXVII (1948), 53-57.

Le commence la Messe de Nostre Dame.

La Messe de Nostre Dame. (Title in Vg: "Ci commence la Messe de Nostre Dame")

Sources: A (f. 438'); B (f. 281'); Vg (f. 283'); G (f. 125'); E (f. 164'). Complete with 6 movements: Kyrie, Gloria, Credo, Sanctus, Agnus Dei, Ite Missa est. Only Ite missa est also in Padua, Biblioteca univers., Ms. 1475 (PadA), f. "44" (fragment). Designation of voices in all sources: Tr, Mo, T, Co.

I. Kyrie (I) (m 1-27), three times; Christe (II) (m 28-49), three times; Kyrie (III a/b) (m 50-66 and 67-95).

T: Melody Kyrie Cunctipotens genitor deus, Graduale, No. IV, In festis duplicibus 1., ed. Vat., *16.

Rhythmic Structure: Mod. perf., tp. imp. Isorhythm:

Kyrie (I): 2 complete taleae, each consisting of 12 Lp, and the beginning of a 3rd talea (3 Lp), both in T and Co; the talea of the T is subdivided in 3 taleae (4 Lp), hence in T 6 complete Taleae and the 7th incomplete. -

Christe (II): 3 taleae, each consisting of 7 Lp, and 1 Lp finalis; (with prol. min. in the upper parts). -

Kyrie IIIa: 2 taleae, each consisting of 8 Lp, and 1 Lp finalis. - Kyrie IIIb: 2 taleae, each consisting of 14 Lp, and 1 Lp finalis; (with prol. min. in the upper parts of Kyrie III a/b).

The underlaying of the words "Kyrie (Christe) eleyson" is irregular in the sources; in Kyrie I "Kyrie" at the beginning, "eleyson" at the end; in Kyrie IIIa

"Kyrieleyson" only at the beginning of the Tr, no text in Mo, T, Co; in Kyrie IIIb "Kyrie" at the beginning, "eleyson" at the end of Tr and Mo, no text in T and Co and other variants.

Notes: m 5 Mo: in lig. ternaria b (Br) is inserted between g and a; obviously an error. - m 11 Co: pabr missing in G. - m 11 Mo: a' omitted in E. - m 12 Tr: in G a notula vacua (f', Br) has been added at the beginning of the ligature, possibly by a later hand. - m 15 Mo: 1st note c' in E. - m 16-17 Mo: after c' palp in E. - m 26-27 Co: e and d in E. - m 30 Tr: a' (Mi) missing in B. - m 31 Tr: 1st note Mi in A. - m 31 Co: note in E is correctly e, not d (de Van). - m 37 Tr: 2nd note a', instead of b' in A. - m 38 Mo: the last 4 notes b' a' g' f' are all Sb, instead of Mi in E. - m 38-63 Co: from m 38 to the end of the staff in the Ms. a third too low in E. - m 45 Tr: 3rd and 4th notes omitted in B. -

- m 48 Tr: 2nd note a', not g' in E. - m 48 T: pabr omitted in E. - m 64 Tr: 1st and 2nd notes e' d', 5th note c' in E. - m 71 Tr: B has after 1st note a' pam, and pasb after first e' (Sb). - m 71 Mo: G has a' (Br) f' (Li), pasb, g' (Sb), f' d' (lig cop) and in Co d (Lp), c d e (lig c pr s p). - m 79 Co: after the lig. quaternaria a pabr in B. - m 78-80 Co: last note (m 78) f, followed by c (Br) e (Li) c (Br) d (Li) d (Lp) in E. - m 79 Mo: last note 2 Sb f' (sharp), instead of l, in E. - m 82 Tr: last note e', instead of d' in G and A. - m 86 Tr: first four notes are f' d' e' f' in E. - m 92-93 Tr: from pasb to 2nd note in m 93 omitted in E. - m 93-94 Mo: m 93 entirely omitted in E, and in m 94 d' (Br), c' (Li).

II. Gloria.

Sources: A (f. 440'); B (f. 283'); Vg (f. 285'); G (f. 126'); E (f. 165').

Rhythmic Structure: All measures marked 4/2 have maximae in the Mss.; otherwise, mod. imp. and perf. respectively (2/2 and 3/2), tp. imp., prol. min.

T has no liturgical melody.

Notes: m 17 Mo: d' (Lp with pp) twice in E. - m 18 Tr: next to the last note c' in B. m 22 Tr: c' (sharp), d' (Br) missing in B. - m 23 Mo: 2nd and 3rd notes (g a) Sb, instead of Mi in E. - m 34-39 Tr: from 2nd note on to m 39 a third too high in E. - m 42 Mo: 1st 2 notes erroneously lig cop in G. - m 49 T: 1st note a, not g in E. - m 50 Co: last note e in E. - m 53 T: instead of 1st g (Br), a g (lig cop) in E. - m 60 Co: g Br, not L in E. - m 61 T: last note e in E. - m 63 T: 4th note e in E. - m 63 Tr: after 1st note f' e' f' d' (all Mi) in E. - m 65-66 Tr: pausa and e' (Li) missing in B. - m 69-71 T: a third too high in G. - m 79 Mo: 3rd note b, not c' in G. - m 79 T: 3rd and 4th notes d e in E. - m 82 T: c Li in E, but corrected. - m 86-87 T: last note in 86 g, and Lp in 87 a in E. - m 95 Mo and Co: b in Mo and e in Co missing in E. - m 101 T: 2nd note a in E. - m 108 Mo: last note g in E. - m 108-109 T: E has c e d c, as lig quaternaria cpt cp. - m 111 Mo: last note a, not b in E. - m 112 Mo: 1st note f in E. - m 112-113 Tr: lig ternaria has f' d' e' in E. - m 114 Mo: last a (Br) repeated, a (Br) in E. - m 115 T: c l Br in E. - m 118-119 Mo: a third too low in E. - m 120: 2nd note in T g, and 1st note in Mo c' in E. - m 121 T: 2nd note f in E. Instead of pa after 6th note, pam in B. Last note g in G. - m 122-123 T: last note in m 122, 2nd note in m 123 c' in E. - m 124 T: 3rd note c' in E. In Mo pali and d' c' (lig cop) in E. In Co E has lig c pr, hence g (Br), f (Bra) in E. - m 126 Tr: 1st and 2nd notes f' e' in E.

In Mo d' (Br), d' (Sb) pasb, b (Sb), pasb. - m 127 Mo: last note b in E. - m 129 Tr: 1st note g' in E.

III. Credo.

Sources: A (f. 443'); B (f. 286'); Vg (f. 288'); G (f. 128'); E (f. 166').

Rhythmic Structure: Mod. imp., tp. imp., prol. min. (2/2), but the modus changes to mod. perf. frequently. Isorhythm: in Amen alone; in T and Co: 3 taleae each consisting of 12 Lp (36 Br) in mod. perf., tp. imp. (with prol. min. in the upper parts); each talea in T and Co is subdivided in two additional taleae consisting of 6 Lp each; these taleae are interchanged between T and Co after 6 longa measures. (I.T: 1+2; Co: 2+1; II.T: 1+2; Co: 2+1; III. T: 2+1 (!); Co: 1+2.)

T. Apparently without liturgical melody.

Notes: m 1-3 T: in E the pauses at the beginning are missing; and the first 3 tones are e f (Br), c (Li). - m 3 Tr: e'd'c'b (all Mi), a (Br) in G. In Mo G has a' (Br plicata desc.), instead of a'g' (lig cop). - m 8-12 Co: from 3rd note on through m 12 a third too low in E. - m 14 T: 2nd note f in G and A. - m 16 Co: instead of a c' (lig cop), a (Br) in E. - m 23 Co: last note b in E. - m 24 T: after 1st Br e f g f (2 lig cop) in E. - m 26-28 Mo: a third too high in E. - m 38 Co: in A after g (Br) first b a b (lig cop sp) but then corrected to a b (lig cop). - m 39 Co: 1st note Li in E. - m 42 Mo: instead of a'f' (lig cop), a'g' (lig cpr sp) in B. - m 43: Co 1st note e', T 2nd note Br in E. - m 49 Co: 1st note f in G and A. - m 55 Mo: 2nd note b' in B. - m 56 Co: d'f' (Sb) e' (Br) in E. - m 73 Co: a (Br) missing in A. - m 80 Co: 1st note d in E. - m 82-84 Tr: from 3rd tone in n 82 through 2nd tone in m 84 a third too high in E. - m 86 Co: 4th note a in E. - m 88-89 Co: last 3 notes in n 88 and Lp in n 89 a third too high in B. - m 96 Mo: instead of f'e' (Mi), f' (Sb) in E. - m 99 T: 1st 4 notes c'b c b (Mi) in E. - m 100-101 T: all notes of m 100, 1st note of m 101 a third too low in E. - m 100 Co: 2nd and 3rd notes Sb, and 3rd note a in E. - m 100-110 Mo: from the last note of m 100 to the end of the section (m 110) the Mo brings the part of Tr in E. - m 121 T: 1st note Li in B. - m 124-126 Tr: 1st note of m 124 is b' in E. Tr in B is a third too low through 1st note of m 126. - m 133-147 Tr: from 2nd note on for a whole new staff in Ms. (m 147) a third too low in B. - m 137 Co: last note g in E. - m 138 Co: a, instead of b, in E. - m 139: Tr, b, not a in G, and Co has 2 Mi and Sb for the 1st 3 notes in G. - m 139-140 Tr: from a (m 139) to d' (m 140) a third too low in B. - m 151 Tr:

Br plicata in A and B. - m 168 Tr: pan missing in G. - m 169 Mo: 2nd note a in B. - m 180 Tr: first 5 notes in E are e'c'e'g'a' (Mi, Sb, Mi, Sb, Lp); the copyist confused last note of n 178, m 179, with beginning of m 180. - m 190 Tr: c'e' lig cop in E. - m 192-193 Co: a b c'a in E. - m 192 Tr: 1st note g in G.

IV. Sanctus.

Sources: A (f. 447'); B (f. 290'); Vg (f. 292'); G (f. 131'); E (f. 169').

Rhythmic Structure: Mod. perf., tp. imp., prol. min. 3 Sanctus introductory to isorhythmic organization, beginning with "dominus deus Sabaoth": 10 taleae, each consisting of 8 Lp in tp. imp., i.e. a total of 48 Sb, with the last talea incomplete.

T: Sanctus melody of the Missa In dominicis Adventus et Quadragesimae, Graduale, ed. Vat., No. 17.

Notes: m 4 T: first 2 notes are L in B. - m 8 Co: 2nd note f in B. - m 13 Tr: 2nd note L in B. - m 14: Tr, last note L in B; Mo, 1st note e', not d', in B. - m 21: Tr, 4th note d' in E; Mo, the whole measure missing in E. - m 28 Tr: 4th note a', not g' in A; last note f' in G. - m 30 T: Br, instead of L in E. - m 32-33 T: lig cpr cp, i.e. Br and L in E. - m 44 Tr: 1st note f' in E; 4th and 5th notes are e' and d' in A. - m 51-52 T: first 2 notes lig cop in E. - m 52-54 Tr: scribe of E confused n 52 and 53; E has a'a'f'f'g'a'b'; the rest is omitted; last b' is Br, instead of L. - m 54-55 Tr: missing in B. - m 55-56 Co: f e d in E. - m 61 Tr: 4th note g' in E. - m 68 Mo: 1st note e' in E. - m 69 Tr: 3rd note c' in E. - m 71-72 Tr: last 4 notes in n 71 and note in n 72 a third too high in E. - m 76-77 Mo: last note in n 76 and 1st note in n 77 e' and f' in G. - m 79 Mo: d'c' in B. - m 86 Co: f missing in E. - m 90 Co: pabr missing at the end of the staff in B.

V. Agnus Dei.

Sources: A (f. 449') B (f. 292'); Vg (f. 294'); G (f. 132'); E (f. 170).

Rhythmic Structure: Mod. perf., tp. imp., prol. min. The isorhythmic organization does not include the 3 Agnus invocation; isorhythm: 1st (Agnus) qui tollis: 2 taleae, each consisting of 7 Lp, i.e. a total of 42 Sb and a L finalis; 2nd (Agnus) qui tollis 2 taleae, each consisting of 9 Lp, i.e. a total of 54 Sb and a L finalis; the isorhythm is extended to the upper parts.

T: Agnus melody of the Missa In dominicis Adventus et Quadragesimae, Graduale, ed. Vat., No. 17.

Notes: In B the 2nd invocation of Agnus is written first on f. 292', the first invocation on f. 293; the error is marked in the Ms. - m 4 Tr: pam, instead of pabr in B. - m 11 Mo: 3rd note e', not d', in B. - m 11 T: pabr missing in E. - m 15 T: c' Br in E. - m 15-21 Mo: from the last tone of m 15 to the end of the 1st. Agnus (m 21) a third too high in E. - m 16 Tr: 3rd note f' in E. - m 23 Mo: 2nd note c' in G. - m 23-24 Co: E has a_ (Lp), pabr, g (Li). - m 26: Tr, f' lig sp; Co, f Br in E. - m 28-30 Tr: from m 28 through 4th note of m 30 a third lower in E. - m 33 Mo: a' (Br) followed by pabr in A and G. - m 36 Mo: pam omitted after 2nd note in A B E. - m 38-39 Mo: a third higher in G. - m 54 Tr: pam in B. - m 61: Tr, pam in B; T, first note L in B. - m 64 Tr: pam in G. - m 65 Tr: last 4 notes are g' f' e' f' in A. - m 66 Mo: 1st and 7th notes are in G Mi and Sb respectively.

VI. Ite missa est.

Sources: A (f. 451); B (f. 294); Vg (f. 296); G (f. 133'); E (f. 170); Pad A, f. "44" (only T complete: Co 5 measures; Mo 14 measures; Tr 11 measures).

Rhythmic Structure: Mod. perf., tp. imp., prol. min. Isorhythm: 2 taleae, each consisting of 8 Lp in tp. imp., i.e. a total of 48 Sb, and 1 L finalis; in the second half of the talea the isorhythm is complete in all 4 parts.

T: Sanctus melody of Missa In festis duplicibus V, Graduale, ed. Vat., No. 8; also melody of antiphona ad Magnificat O quam suavis est, (In festo Corporis Christi).

Notes: m 5 Tr: E has pasb, g' (Sb), pasb, e' (Sb), pasb and pam. - m 6 T: 1st note e, not f in Pad A. - m 10 Co: pabr missing in G. - m 11 Tr: last note g' in B. - m 13 Tr: pasb, g' (Sb), pasb, d' (Sb), pam in E. - m 15: Tr, 3rd and 4th notes missing, in Mo pam missing in E. - m 16 Tr: e' Br in E.

Edition: F. Ludwig IV, 2-20. G. de Van, in Corpus Mensurabilis Musicae 2 (Rome, 1949); J. Chailley, Messe Notre-Dame dite du Sacre de Charles V, Paris 1948; A. Machabey, Messe Notre-Dame a quatre voix, Liège 1948; H. Hübsch, La Messe de Notre Dame, Heidelberg 1953.

There are numerous partial editions, with that of Wolf GM II, III containing the copy of G. Cf. Also Gastoué, Concert vocal historique, 1930. - Recordings of Mass movements are available in the edition of J. Chailley (Gramophone), of de Van (Anthologie sonore).

Hoquetus

Double Hoquet. (Vg.B) David Hoquetus.

Sources: A (f. 451'); B (f. 331'); Vg (f. 334'); G (f. 163').

Parts: Triplum, Hoquetus (= H), Tenor.

Rhythmic Structure: Mod. perf., tp. perf. (no prol.). Isorhythm: 2 sections: A has 8 taleae, each consisting of 11 Lp in tp. perf., i.e. a total of 99 Sb; B has 4 taleae, each consisting of 9 Lp in tp. perf. (the 4th 8 Lp), i.e. a total of 81 Sb. - 4 colores; A has 3 colores with 8 taleae, B 1 color with 4 taleae.

T: Melody: end of Vs of Alleluja Nativitas gloriose virginis (Solemnitas gloriose virginis), Graduale, ed. Vat., 237*.

Notes: The composition is written with the semibrevis being the smallest value. If the Lp is reduced to $\frac{3}{4}$ (= 9/8), the tp. perf. would equal the prol. ma. Since such a reduction seems to distort the stylistic, hence chronological implications inherent in the notation, the transcription should convey the tp as the smallest rhythmic unit; hence $\frac{3}{4}$ for the tp. perf., $\frac{9}{4}$ for the Lp.

The voices are designated in the Mss. as "David Triplum", "David Hoquetus", "David Tenor".

Since G has considerable lacunae (the Ms. is damaged), the transcription must be based largely on A; B is also incomplete. m 1-26 H: missing in G; part begins with m 27 in G. - m 12 Tr: the last tone (of a lig obliqua) seems to be d' in G, but is clearly e' in A and B. - m 37 H: first notes g' f' in G lig cpt, instead of cop. - m 39 H: in G pali, instead of palp. - m 43 H: last note e' in G. - m 44 T: palp missing in G. - m 45 H: last note f' in A. - m 67ff. T: missing to the end in G. - m 74 Tr: last note f' in B, e' in A. - m 79 Tr: pabr instead of pasb in G. - m 101 Tr: pasb, c' (Br), d' (Sb) in B. - m 104 Tr: pausa missing in B. - m 104 H: last note e' (L) in G, but d' in A is correct.

Edition: G. de Van, Les Monuments de l'Ars Nova, Éditions de l'Oiseau-Lyre, 1938; (also recording); Ludwig IV, 21-23.

Ci commencent les balades.

1. S'Amours ne fait

2 v; Can, T.

Sources: A (f. 454); B (f. 294'); Vg (f. 296'); C (f. 157'); G (f. 134); E (f. 147). Text only: M, No. 1.

Rhythm: 32 measures in tp. imp., prol. ma. - No. 1 is the only ballade that has isorhythmic structure. Isorhythm: taleae differ in couplets and epilogue; 2 taleae (couplets), each consisting of 14 Br; 3 taleae (epilogue), each consisting of 16 Br; isorhythm is applied to Can and T.

Notes: m 1 Can: pa after 1st note missing in E. - m 8 Can: 3rd note c' in A, b in B-C E G. - m 38 Can: pam missing in A. - m 54 Can: pam missing in A. - m 62 T: lig cpt sp in G.

Edition: Collection de Mr. Bottée de Toulmon: Archives curieuses de la musique, II, 1; J. Wolf, GM II, No. 23; H. Riemann, Handbuch der Musikgeschichte I, 2, 338; Ludwig I, 1.

2. Helas! tant ay dolour

2 v; Can, T.

Sources: A (f. 454'); B (f. 295); Vg (f. 297); C (f. 158); G (f. 134'); E (f. 151, No. 15). Text only: M, No. 2.

Rhythm: 63 measures in tp. imp., prol. ma.

Notes: m 17 Can: 2nd note Mi in A. - m 19 Can: last note Mia in A.

Edition: Ludwig I, 2.

3. On ne porroit penser

3 v; Can, T, Co.

Sources: A (f. 455, 2 v); B (f. 295', 2 v, but 2 staves vacant and marked "Triplum"); Vg (f. 297', 2 v,

but according to Ludwig, with vacant staves for Tr); C (f. 158', 2 v; 3 staves in the left column vacant, marked "Triplum"); G (f. 134', 2 v); E (f. 148', No. 7, 3 v, with Co, not Tr; beginning of Co missing). Text only: Louange des Dames, No. 7; M, No. 3.

Rhythm: 55 measures in tp. imp., prol. min.

Notes: Initial 8 measures of the Co are missing. - m 2 Can: 1st note e' in C. - m 4 T: a, not g in E. - m 7 T: 1st note g, not f-sharp, as Sb with pa in E. - m 25 ff. Co: after f (longa finalis) not pausa (Ludwig), but finis punctorum in E. For the "clos" the scribe of E writes (m 27f*) b (Sb), a g (2 Mi), f (Sb; longa in "ouvert"), and repeats a g (2 Mi), f e (2 Sb, lig cop). m 32-35 Co: as a result of change of clef, the Co in E is a third too low, including 1st note of m 35, which has a flat despite being g; from the 2nd note of m 35 on the pitch is correct. - m 37 Co: e Mi with pa in E, but the cauda is cancelled. - m 40 Can: last note e' in A C G E, but d' in B (Vg). - m 43 T: longa, instead of Br in A.

Edition: Ludwig I, 3.

4. Biaute qui toutes autres pere

3 v; Can, T, Co.

Sources: A (f. 455', 2 v); B (f. 296, 2 v); Vg (f. 298, 2 v); C (f. 159, 2 v); G (f. 135, 2 v); E (f. 152', No. 20, 3 v); Trém, f. 41, No. 97 (lost, but listed in index). Text only: M, No. 4; Louange des Dames, J, No. 115; Westm., f. 26, Pen, No. 168.

Rhythm: 39 measures in tp. perf., prol. min. in Tr and Co; m 9-14, 22-23, 31-36 of the T, however, are in tp. imp., prol. min. These insertions are written in all Mss. but B and E in red notation; B has notulae vacuae, E the time signatures instead of red notes. The change from black to red notation indicates the change of tempus, rather than modus, although in all these insertions 1 measure in mod. imp., tp. perf. of Tr and Co equals 1 measure in mod. perf., tp. imp. of the T. Ludwig's transcription does not convey the change of tp.; based on the assumption of modus, it has 1 conflicting measure (in ¼) and an arbitrary pausa generalis (see below); the unit of the measure is, however, the brevis throughout, not the longa.

Notes: m 15: Can: 1st note Br, and no pasb in A; T: the signature of tp. perf. in E after the pam; error. - m 18 T: d in "clos" missing in E. - m 28: in all voices the breves are followed by the sign of marking the refrain which should not be transcribed as pausa.

Edition: Ludwig I, 4.

5. Riches d'amour et mondians

2 v; Can, T.

Sources: A (f. 456, 2 v); B (f. 296', 2 v, but 2 staves vacant for "Triplum"); Vg (f. 298', 2 v, but with vacant staves for Tr according to Ludwig); C (f. 159', 2 v, but 4 vacant staves in left column for "Triplum"); G (f. 135', 2 v); E (f. 153', No. 23, 2 v). Text only: M, No. 5, Pen. 154.

Rhythm: 57 measures in tp. imp., prol. min.; no modus. Ludwig's transcription, based on modus, shows changes from mod. perf. to mod. imp. which are not borne out by the original notation.

Notes: m 1 Can: pa missing in C and E. - m 6 Can: Br in C. - m 20 T: last note Sb in G. - m 23-25 T: at the repetition of lig for the "clos" the pa (after g) missing in E. - m 45: sign of marking the refrain which Ludwig here does not read as a rest.

Edition: Ludwig I, 5.

6. Doulz amis

2 v; Can, T.

Sources: A (f. 456'); B (f. 297); Vg (f. 299); C (f. 160); G (f. 135'); E (f. 154, No. 24). Text only: M, No. 6, Pen, No. 155.

Rhythm: 27 measures in tp. imp., prol. min. On the basis of the T and of the appearance of the longa even in the Can, modus must be recognized. The modus is basically perfectus, with the exception of m 6-7 and 22-23 which must be transcribed in mod. imp. Ludwig also recognized the shift in mod., but placed it wrongly; he transcribed 1 measure as 4/2 which does not correspond with a modus, unless we assume the modus maximarum; as a result of misplacing the shift of mod. the longae

finales at the end of the verses come all in Ludwig's transcription at the end of the measures which also conflicts with underlaying the text in the Mss.

Notes: m 11 Can: after the 7th note (b-flat, Mi), A B C E have b-flat (Mi) a (Sb) g (Mi), i.e. the value of 1 Bri too much; G, however, has b-flat (Mi) a (Sb) g (Mi) in place of the last group c b a (Mi, Sb, Mi). There seems to be an error (G has erasure at that place). It is strange, of course, that all Mss. have the error, except for G which has the exact number of Br. If we accept the additional group b a g for the Can, the T must obtain an additional Br value; this could be achieved by taking e in m 10 as Bra, provided the modus is perfect; the additional Br, however, would make the modus imperfect, hence eliminates alteration of Br. Perhaps the ligature in m 10 is erroneous and should be read cum perfectione; if so, the measures 10-11 must be in mod. imp. and correspondingly divided in 3 measures; reading the lig as perfect eliminates also the parallels in octaves at the beginning of m 11. Since the passage in the T is, however, identical in m 11 and 24, we eliminated the group b a g in the Cantus as erroneous. - m 20 Can: instead of a g (2 Mi; 3rd and 4th notes) A has only a (Sb).

Edition: Ludwig I, 5-6.

7. J'aim mieus languir

2 v; Can, T.

Sources: A (f. 457, 2 v, but 2 vacant staves for "Triplum"); B (f. 297', 2 v; 2 vacant staves for Tr); Vg (f. 299', 2 v; also vacant staves according to Ludwig); C (f. 160', 2 v; with 3 vacant staves in left column for "Triplum"); G (f. 136, 2 v); E (f. 154', No. 26, 2 v). Text only: M, No. 7; Westm., f. 21'.

Rhythm: 40 measures in tp. imp., prol. ma.

Notes: m 2 Can: 1st note Sb in G; last note Mia in B. - m 3 T: E has the lig sp. - m 5 T: a instead of g in E. - m 10 Can: since 2nd note is Mi in G, the Can reads g' f'g' (3 Mi) c' (Sb perf.) in G. - m 33 Can: 2nd note Sb in B (Vg) and E.

Edition: Ludwig I, 6-7.

8. De desconfort

2 v; Can, T.

Sources: A (f. 457'); B (f. 298); Vg (f. 300); C (f. 161); G (f. 136'); E (f. 154', No. 27). Text only: M, No. 8, Pen, No. 156.

Rhythm: 49 measures in tp. imp., prol. ma. Despite the occurrence of 5 longae in the T, no modus is recognizable in the original notation. The acceptance of the modus leads to those frequent shifts from mod. imp. to mod. perf. that appear in Ludwig's transcription. The Br is clearly the unit of the measure.

Notes: m 1 Can: the pa after the 1st note missing in C and E. - m 7 Can: the pd after Sb appears in B Vg C E. - m 45 Can: 1st and 3rd notes Mi in G.

Edition: Ludwig I, 7-8.

9. Dame, ne regardes pas

2 v; Can, T.

Sources: A (f. 459, No. 10); B (f. 298'); Vg (f. 300'); C (f. 161'); G (f. 137', No. 10); E (f. 154', No. 28). Text only: M, No. 9; Louange des Dames, No. 10.

Rhythm: 65 measures in tp. perf., prol. min.

Notes: m 53 Can: last note b, not c' in A.

Edition: Ludwig I, 8.

10. Ne penses pas

2 v; Can, T.

Sources: A (f. 459', No. 11, 2 v); B (f. 299, 2 v); Vg (f. 301, 2 v); C (f. 162, with 5 vacant staves in the right column for a "Contratenor"); G (f. 137', No. 11, 2 v); E (f. 156', Np. 35, 2 v). Text only: M, No. 10.

Rhythm: 57 measures; couplets and epilogue are, except for the refrain, in tp. perf., prol. ma. The refrain is marked by a different rhythmic organization which conforming to the modus operates with longa, Br and

Sb; there is no prolatio; the modus shifts from imperfect to perfect; tp. perf. The transcription has for the first part 9/8, for the refrain 6/4 and 9/4. The changes of mode are not absolutely clear; m 50 and 54-47 (end) appear to be in mod. perf., the remaining measures in mod. imp.

Notes: m 8 Can: all Mss., including G, have last note as Mia. - m 43 T: B Vg C G E have all after g the pd which is missing in A only. - m 54 Can: 4th note correctly Sb in B C G E, while A has Mi with the cauda afterwards cancelled (Ludwig notes for Vg correction by erasure). Text: only 1 strophe.

Edition: Ludwig I, 9.

11. N'en fait n'en dit

2 v; Can, T.

Sources: A (f. 460, 2 v, with 2 vacant staves for "Triplum"); B (f. 299', 2 v, with 2 vacant staves for "Triplum"); Vg (f. 301', 2 v, with vacant staves for Tr according to Ludwig); C (f. 162', 2 v, with 4 vacant staves in left column for "Triplum"); G (f. 138, No. 12, 2 v); E (f. 148, No. 6, 2 v). Text only: M, No. 11, Pen, No. 152.

Rhythm: 19 measures in mod. perf., tp. imp., prol. min. The mod. is clearly recognizable; it is maintained without change for the entire composition.

Notes: m 1 Can: 3rd note Sb in E. - m 9 Can: Ludwig remarks for Vg that the scribe erroneously cancelled the cauda of the 1st longa; in B, however, there is no cancellation and none was needed, since the scribe recognized the correction. m 17 Can: according to Ludwig the 2nd note is Sb in Vg; the note is correctly Mi in B. - m 11 and 16: Ludwig's transcription has pausae breves which should be eliminated; instead, the longae finales should be perfect. The Mss. have signs similar to those of rests; but in m 11 the sign is the same as at the "ouvert" and "clos"; and in m 16 the sign is either omitted (C) or written as finis punctorum through 3 spatia (A). In both cases the signs indicate the end of the verse and the beginning of the refrain, but not pausae. - Ludwig transcribed all unisons (2 Mi or Sb and Mi in all Mss.) as 1 Sb and 1 Sb with pa respectively; cf. m 3 Can: 1st c' (Sb) should be 2 c' Mi; also m 4, m 5 (d' dotted Sb - it should be d' Sb,

d' Mi), m 6 (beginning and end), m 9, 10 (beginning and end) and m 18 (beginning); only 1st note of m 17 is also in Mss. Sb with pa. If the unisons were not desired, 1 Sb for 2 Mi would certainly have been used.

The refrain "tant com je vivray" is textually the 1st line of the refrain in Rondeau No. 15 of Adam de la Hale.

Edition: Ludwig I, 10.

12. Pour ce que tous mes chans

2 v; Can, T.

Sources: A (f. 460', No. 13, 2 v); B (f. 300, 2 v, but with 2 vacant staves for "Triplum"); Vg (f. 302, 2 v, with vacant staves for Tr according to Ludwig); C (f. 162', 163, 2 v; with 1 vacant staff in right column on f 162' and 3 more staves on f. 163 for "Triplum"); G (f. 138', No. 13, 2 v); E (f. 155', No. 31, 2 v). Text only: M, No. 12.

Rhythm: 27 measures in mod. perf., tp. imp., prol. ma. The mode is clearly recognizable; only once is the mod. perf. (3 x 6/8) interrupted, in the "ouvert", m 8-10, which must be read in mod. imp. (2 x 6/8). Ludwig's transcription maintains mod. perf. throughout, but the finalis in the "ouvert" appears on the 2nd brevis of the measure and the finis punctorum is transcribed as pabr.

Notes: m 1 Can: 3rd note Mi in C. - m 2 Can: 2nd note Sb, followed by pasb in C. - m 4 T: B, not c in E. - m 6 Can: b (Br) is followed by b (Mi) and 2 pam in A; the other Mss. have the 2 pam before b (Mi). - m 7 Can: 1st note is c' in A and G; in A the 2 pam follow the 2nd, not the 3rd note. - m 11-12 T: Ludwig notes that the 2 measures are missing in A, but they are actually not omitted. - m 18 Can: 2nd note missing in A. - m 19: sign indicates the end of the verse, not pausa. - m 22 Can: 2nd note Mi in G.

Refrain: se je chant mains que ne sueil: text and melody quoted in Can. Text and melody (but with melismatic insertion) in Chace "Se je chant mains que ne suel" (Ivrea, No. 66; Picardie 67, No. 6). Text of refrain (without melody) in Virelai, Oxford, Douce 308, f. 225; cf. Fr. Gennrich, Rondeaux, Virelais und Balladen, No. 171. Refrain text with different melody quoted at the

beginning of Motetus in Motet Montpellier, No. 277.

Edition: Ludwig I, 10-11.

13. Esperance qui m'asseure

2 v; Can, T.

Sources: A (f. 461, No. 14); B (f. 300'); Vg (f. 302'); C (f. 163'); G (f. 138', No. 14); E (f. 147', No. 3). Text only: M, No. 13, Pen, No. 162.

Rhythm: 36 measures in tp. perf., prol. min. No modus. Ludwig's transcription in mod. imp. with inserted brevis measures is not justified.

Notes: m 2 T: the reading of the note as b or a is dubious in G. - m 11 Can: only A has pd after Br. - m 14 Can: last 2 notes 2 Sb in C and G.

Edition: Ludwig I, 12.

14. Je ne cuit pas

2 v; Can, T.

Sources: A (f. 461', No. 15); B (f. 301); Vg (f. 303); C (f. 163'); G (f. 139, No. 15); E (f. 147', No. 4). Text only: M, No. 14; Louange des Dames, No. 175.

Rhythm: 41 measures in tp. perf., prol. min.

Notes: m 7 T: instead of pp after f, a pasb in E. - m 10 Can: 1st note Sb in A. - m 22 T: f in G. - m 33 Can: f'e'd'e' (Sb Mi Sb Mi) in G.

Edition: Ludwig I, 12-13.

15. Se je me pleing

2 v; Can, T.

Sources: A (f. 462, No. 16); B (f. 301'); Vg (f. 303'); C (f. 164); G (f. 139', No. 16); E (f. 156, No. 33). Text only: M, No. 15, Pen, No.

Rhythm: 60 measures in tp. imp., prol. min. No modus. Despite the notation in groups of Br. the transcription

of Ludwig shows a combination of mod. imp. and perf.

Notes: m 2 T: last note Sb in E. - m 5l: the sign after the notes should not be interpreted as a rest, since it merely marks the following refrain.

Refrain: "Ma dame m'a congie" and initial verse "Se je me pleing" are quoted (in this order) with text and melody of Machaut in Cantus of abllade "Ma dame m'a congie", Chantilly 1047, f. 14'.

Edition: Ludwig I, 13-14.

16. Dame, comment qu'amez

2 v; Can, T.

Sources: A (f. 462', No. 17); B (f. 302); Vg (f. 304); C (f. 164'); G (f. 139', No. 17); E (f. 154, No. 25). Text only: M, No. 16; Louange des Dames, No. 182.

Rhythm: 32 measures in mod. perf., tp. perf. The Sb is only 4 times divided in 2 Mi, hence no prol. The rhythm is the same as in the refrain of ballade No. 10.

Notes: m 2 Can: 5th note Mi in E. - m 5 T: last note a of the lig quaternaria missing in G. - m 20 Can: 1st note Br in B (Vg). - m 21 Can: 2nd note Sb in G. - m 26: all Mss. have here 2 pabr, hence transcription as pausae necessary.

Edition: Ludwig I, 15.

17. Sanz cuer m'en vois - Amis, dolens - Dame, par vous

3 v (canon), 3 ballade texts in 3 v.

Sources: A (f. 458, No. 9); B (f. 302'); Vg (f. 304'); C (f. 198, No. 18); G (f. 136', No. 9); E (f. 149, No. 10). Text only: M, No. 17; Louange des Dames, J No. 111, 112, 113. Pen, No. 169, 170, 171.

Rhythm: 24 measures in mod imp., tp. perf., prol. min. The pausae as well as the groups indicate the modus.

Notes: Ballade II (B II): the pausae at the beginning missing in A; Ballade III (B III): pausa missing in all Mss. - m 2 B III: 1st note Br in A, but corrected. - m 3 B III: 4th note is Mi in G. - m 4 B II: after g

(Br) a b c' b c' d' (all Mi) in G. - m 8-12 B III: from the last 3 notes in m 8 through m 12 a third too high in G. - m 19 B I: last 2 notes missing in A. - m 21 B II: last 2 notes again missing in A. - m 22 B III: after 3rd note pam in G.

Edition: Ludwig I, 16-17.

18. De petit po

4 v; Tr, Can, T, Co.

Sources: A (f. 463, No. 18; Tr, Can, T); B (f. 303'; Tr, Can, T); Vg (f. 305'; Tr, Can, T); C (f. 199, No. 19; Tr, Can, T); G (f. 140, No. 18; Tr, Can, T); E (f. 147, No. 2; Tr, Can, T); Ch (f. 18'; Can, T, Co); CaB (f. 15; Tr, Can, T, Co); Fl (f. 100; Can, T, Co); P (f. 124'; Can, T, Co); Mod (f. 27; Tr, Can, T, Co); Pr (f. 259', No. 32; Can, T); Trém (f. 21, No. 45; lost, but listed in index). Text only: M, No. 18; I f. 19'; Jardin de Plaisance, f. 66.

Rhythm: 43 measures in tp. perf., prol. min.

Notes: Only the Machaut Mss., Ch and Mod have the complete text of the ballade, while P Fl, Pr have merely the incipit at the beginning of the Can; since CaB is damaged, the number of strophes originally written cannot be established with certainty. -

m 2 Can: last note Mi in C. - m 2 Co: notes 2, 3, 4 Mi Sb Mi in P. - m 8 Can: 1st note Sb in G Pr. - m 8 Tr: 1st note f' in Mod. - m 9 Co: 1st note Mi with pam following in P. - m 10 Co: notes 1, 3 Sb, 2, 4 Mi in Fl. - m 11 Can: d'e'd'c' (Sb, Mi, Sb, Mi) in P. - m 12 Co: 2nd note Sb, without pam following in P. - m 12-13 Tr: a third higher in A. - m 12-14 Co: pam, g a b (flat) c'd' a g, pam, f, pam, g (all Mi) c d (2 Sb lig cop), pam g (Mi). m 13 Co in Fl and P has g f as Sb without 2 pam. - m 15 Can: pasb missing in Fl. - m 20 Co: notes 2, 3 4 b a g in Fl; 2nd note b in Mod; the whole measure missing in Ch. - m 23 and 25 Can: instead of g'g' (Sb, Mi) m 23, d'd' (Sb, Mi) m 25, g' and d' as Sb with pa in Fl. - m 30 T: instead of 1st note g (Sb), g f (2 Mi) in P; the same in the corresponding m 41. - m 31 Co: notes 2, 4, 6 a c'a in Fl. - m 34 Can: d' (Br), b c' (2 Mi) in Mod; d' (Br) c' (Sb) in P and Ch. - m 35 T: last note missing in G. - m 37 Can: d' (Sb), instead of e'd' (2 Mi) in Pr. - m 40-41 Co: notes 3 and 4: instead of b 2 Mi, b 1 Sb in m 40; in m 41 g (Br)

and f (Sb). - m 43 Co: the finalis in Mod Sb and 2 pasb, i.e. in the same manner as the finales in "ouvert" (m 19) and "clos" (m 22).

Edition: J. Wolf, GM II/III, No. 24; Ludwig I, 18-19; Friedrich Kammerer, Die Musikstücke des Prager Kodex XI E 2 (1931), 164-165, and p. 33f.

19. Amours me fait desirer

3 v; Can, Tr, T.

Sources: A (f. 463¹); B (f. 304); Vg (f. 306); C (f. 186¹, No. 17); G (f. 140¹); E (f. 152, No. 18, 2 v); E (f. 155, No. 29, 3 v). Text only: M, No. 19; Louange des Dames, No. 177; Pen, No. 115.

Rhythm: 34 measures in tp. perf., prol. min.

Notes: m 3 Can: 4th note Mi in E (No. 18). - m 6-7 Tr: missing in G. - m 22 Can: last note g' in A. - m 26 Tr: Ludwig notes that the 1st note is Sb; but it is correctly Mi in B. - m 29 Tr: with the cauda downwards, the lig is c pr in G.

Edition: Ludwig I, 20.

20. Je sui aussi com cilz

3 v; Can, T, Co.

Sources: A (f. 464, 2 v); B (f. 304¹, 2 v); Vg (f. 306¹, 2 v); C (f. 199¹, 2 v); G (f. 141, 2 v); E (f. 152¹, No. 19, 3 v). Text only: M, No. 20.

Rhythm: In accordance with the notation of the T, modus is accepted for the couplets, but not for the epilogue. 48 measures: m 1-16 in mod. imp., tp. imp., prol. min. (4/4) m 17-48 in tp. imp., prol. min. (2/4).

Notes: m 12 Co: 1st note erroneously longa in E. - m 23: after Br follows in all Mss. the sign of pabr which Ludwig indeed transcribes as pausa generalis; but the same sign also occurs after "demour" (m 29), longa, and before the refrain (m 35), which Ludwig does not take to be pausa. We have interpreted all 3 signs as indicative of verse ending and beginning of refrain respectively. - m 25 Co: 2nd note is f in E. m 26 Co: 1st note f is Mi in E. - m 28 Co: note is d, not e in

E. - m 29 Can: note is Br in E. - m 41 Co: the 2nd note is followed by 2 pam, with a pd placed in between the 2 pausae. - m 45-48 Co: missing; we have supplied emendation in analogy with m 7-9.

Edition: Ludwig I, 21.

21. Se quanque amours

4 v; Can, Tr, T, Co.

Sources: A (f. 474¹, No. 38; 3 v, Can, T, Co); B (f. 305, 4 v); Vg (f. 307, 4 v); C (f. 200¹, No. 22, 4 v); G (f. 141, 4 v); E (f. 151¹, No. 16, 4 v). Text only: M, No. 21; Westm., f. 20.

Rhythm: 40 measures in tp. perf., prol. min.

Notes: m 3-4 Can: Ludwig notes that 4th note is c' in A; actually the note is b and conforms to the other Mss.; but G has in m 3 e'd'c'b (Mi, Sb, Sb, Mi), m 4 a a g f (Sb, Mi, Sb, Mi). - m 7 Can: 2nd note f' in A G, but g' in the other Mss. - m 9 Can: 4th note e', not d' in all Mss. - m 10 Tr: d', not e' in all Mss. - m 10 Co: like all other voices, the Co has a pabr after the Br in A; pabr is an error since the pausa must be pasb; but the error proves the Co to be the part composed last; for the sign of a pabr at this point would normally indicate the end of the verse; m 11 of the Co, however, makes interpretation of the sign as pausa in all voices necessary. - m 12-15 Tr: G has a different rhythmic version: Sb pam Sb pam (m 12); Mi 2 Sb Mi (m 13); m 14 like m 12; m 15 like m 13. - m 23: Tr: 1st note d', not e' in G; T: 3rd note Sb in G. - m 30 Tr: last note d' in E. - m 32-33: E has merely g'a' (2 Sb, lig cop) (m 32), g'f' (2 Sb) (m 33); a' and f' must be Sb alterae. - m 36 Co: a (Br) missing in A. - m 37 Tr: 2nd note is f sharp in E. - m 39-40 Tr: in G m 39 is missing and finalis is e' longa.

Edition: Ludwig I, 22-23.

22. Il m'est avis

4 v; Can, Tr, T, Co.

Sources: A (f. 464¹, No. 21, 4 v); B (f. 305¹, 4 v); Vg (f. 307¹, 4 v); C (f. 204, No. 24, Can, with the staves for T and Co left vacant); G (f. 141¹, 4 v);

E (f. 149, No. 9, 4 v); R, f. 69', 4 v, but with different Co. Text only: M, No. 22; Louange des Dames, No. 188.

Rhythm: 53 measures in tp. perf., prol. min.

Notes: The epilogue is designated "secundus punctus" in R. - m 4 Tr: 1st note g' has pa and 3rd note g' is Mi in E. - m 10 Tr: 1st note g (Sb), without preceding pa in R. - m 17 Tr: 1st note c' in A. - m 22 Can: last note g in R. - m 26 T: instead of c' (Br), R has c'b' (2 Mi), a g (2 Sb). - m 28 Tr: missing in R. - m 30 Tr: last note a' in R. - m 34 Can: pasb instead of d' (Sb) in R. - m 48 Tr: 2nd note a in R. - m 53 Co: last note f in B; missing in G, with e (m 52) as finalis.

Edition: Ludwig I, 23-24.

23. De Fortune me doy pleindre

4 v; Can, Tr, T, Co.

Sources: A (f. 465', No. 22, 3 v; Can, Tr, T); B (f. 306', 3 v; Can, Tr, T); Vg (f. 308', 3 v; Can, Tr, T); C (f. 200, No. 21, 3 v; Can, Tr, T); G (f. 142, 3 v; Can, Tr, T); E (f. 150', No. 14, 4 v; Can, Tr, T, Co); Morg (f. 223 (214), 2 v); R (f. 64', 4 v; Can, Tr, T, Co nearly identical with Co in E); Ch (f. 49, 4 v; Can, Tr, T, Co different); Str, f. 66', No. 102, 3 v; Trém, f. 21, No. 46 (lost, but listed in index). Text only: M, No. 23; Louange des Dames, No. 195; Jardin de Plaisance, f. 65', Pen, No. 164.

Rhythm: 64 measures in tp. imp., prol. min. Ludwig's transcription takes the modus as basis, with frequent changes from mod. imp. to mod. perf.; the original notation, however, clearly has Br groups.

Notes: Ludwig gives the Co of R as an entirely different part, but the Co of R is nearly identical with the Co of E. The Co of Ch, however, differs widely; it is the Co which Ludwig gives as Co of E; hence there are misprints in Ludwig's edition. - We give the version of E, note deviations in R from E, and give the Co of Ch separately. - m 1-2 Tr: Ch has g' (Br), c' (Mi), pasb, g' (Mi). - m 2 Can: pasb missing in G. - m 3 T: 1 g (Sb) and pasb missing in G. - m 4-5 Co: R has g'c (2 Mi) c (Sb), c (Sb) d e (2 Mi). - m 5 T: last note a in Ch. - m 11-12 Can: m 11 f'd'e'c' (4 Mi), m 12 d' (Sb) and pasb in Ch. - m 12 T: in Ch pa is added to last note of lig. - m 15 Can: c' has no

pa in Ch. - m 15-18 T: R has (m 15-16) e (Mi) c c c (3 Sb), c' (Mi); m 17-18 f c f (3 Mi) c d (2 Sb) e f (2 Mi). - m 18 Can: since c' in m 15 had no pa in Ch, 8 Mi follow directly in m 16-17, and m 18 has a' b' as 2 Sb. - m 20 Can: last note is c' in Morg. - m 26 Tr: b (Sb) a b (2 Mi) in R. - m 31-35 Co: R has m 31 d'c'b c' (4 Mi), m 32 c c (2 Sb), m 33 d'c'b c' (4 Mi), m 34 c c (2 Sb). m 33-35 Co: Ch has m 33 c'b a (Mi, Sb, Mi), m 34-35 c (L). - m 31 Can: e' (Sb), e'f' (2 Mi) in Ch. - m 36 Tr: Ludwig notes the 2nd note to be b in Ch; it is, however, c' as in other Mss. - m 40 Can: last note d' in Ch. - m 41 Can: 2nd not c' in Ch. - m 41-42 T: in Ch the last note of lig has pa. - m 43 Can: a'g'f' (Mi, Sb, Mi) in Ch. - m 44 Tr: first 2 notes g'a' in Ch. - m 43-46 Co: R has here an error, and Ludwig omits in m 23 (of his edition) a Mi value; E however has the correct version of this passage in the Co; R has m 43 d'c' (2 Sb in lig cop), m 44 b a g f (4 Mi), m 45 e (Sb) and pasb, m 46 b c'd' (3 Mi). - m 58-59 Can: Ch has m 58 pasb, g' (Sb), m 59 f'e'f'd' (4 Mi). - m 60 Tr: Ch has a b c'b (4 Mi). -

The ballade Dame qui fust, with the refrain "de Fortune me doy" appear in R, f. 56', for Can, T, Co, with the melodies of Machaut being used.

Edition: Ludwig I, 25-27.

24. Tres douce dame

2 v; Can, T.

Sources: A (f. 466, No. 23); B (f. 307); Vg (f. 309); C (f. 201', No. 23); G (f. 142'); E (f. 156', No. 34). Text only: M, No. 24.

Rhythm: 52 measures in tp. imp., prol. min. Despite appearance of 5 L in T, no modus is recognized for the transcription.

Notes: m 7-8 T: missing in G. - m 18 T: Ludwig notes that G has b, not a; G as well as all other Mss. have a. - m 38 Can: f'e'f'd' (4 Mi) in A. - m 37 T: cauda upwards for lig cop missing in G. - m 39: Ludwig interprets the sign after m 39 erroneously as pausa. - m 46 Can: 1st 2 notes Sb in G B (Vg).

Edition: Ludwig I, 27.

25. Honte, paour, doubtaunce

3 v; Can, T, Co.

Sources: A (f. 466', No. 24); B (f. 307'); Vg (f. 309'); G (f. 142'); E (f. 151', No. 17); Fl, f. 76; Trém, f. 30, No. 70 (lost, but listed in index). The keyboard version of Ballade No. 25 is in Faenza, Biblioteca Comunale, Ms. 117, f. 58-58' (No. 7). Text only: M, No. 25; Louange des Dames, No. 201; I, f. 20; Westm., f. 22'; Pen, No. 147.

Rhythm: 29 measures in mod. perf., tp. imp., prol. min. The groups are in accordance with the L; hence mod. perf.; but m 5, ouvert and clos, m 27 have mod. imp.

Notes: m 11 Co: Fl has pam, d f (lig cop), g (Mi). - m 18 Co: Fl has f c (lig cop), pam, f f (Sb, Mi). - m 21 Can: the 4th note in Fl is d'. - m 27 Co: the last note in A is g. - Fl has no plicae.

Edition: Ludwig I, 28.

26. Donnez, signeurs

3 v; Can, T, Co.

Sources: A (f. 467, No. 25); B (f. 308); Vg (f. 310); G (f. 143); E (f. 155', No. 30). Text only: M, No. 26.

Rhythm: 32 measures in tp. perf., prol. ma.

Notes: m 1-2 Can: B has pp after f', A G E not, A has the following Sb c' very close to f' (Br) to indicate imperfection of Br. - m 1-8 Co: B 7g and E have a different version: c'; pasb, b (Br); c' (Sb), pam, b a (Sb); b (Br) a b (Sb, Mi); c' (Br); b a (2 Mi) g f e g c (lig cop, cp). m 2-4 T: B E have a g f g a (Sb Br; 3 Sb; Br); m 6-8 T: missing in B G E; m 7: d in A. - m 9 Co: missing in A and G. - m 11-12 T: missing in G (probably because m 10 comes at the end of the staff). - m 17 Can: A B and G have pd after the Br, and A and G have a pasb and 2 Mi; if the pausa is correct, it must be pam with 2 Mi following; on the other hand, the pd after the Br makes no sense if the pausa is correct. - m 19 T: G and apparently also B have d. - m 21 Can: 2nd note Sb in G. - m 23 Co: A has Sb, 2 Mi, Sb; G has 2 Sb, Mi, Sb; E and B have 2 Mi, 2 Sb.

Edition: Ludwig I, 29.

27. Une vipere en cuer

3 v; Can, T, Co.

Sources: A (f. 467', No. 26; 2 v); B (f. 308'; 2 v); Vg (f. 310'; 2 v); G (f. 143'; 2 v); E (f. 148, No. 5; 3 v). Text only: M, No. 27; Louange des Dames, No. 204; Westm., f. 23; Pen, No. 151.

Rhythm: 59 measures in tp. imp., prol. ma.

Notes: m 30 Can: first note is also in A and G c'. - m 52 Can: first 2 notes are Mi in A.

Edition: Ludwig I, 30f.

28. Je puis trop bien

3 v; Can, T, Co.

Sources: A (f. 468, No. 27); B (f. 310 following No. 27, 2 rondeaux: Ma fin; Certes, mon oeil; and of a third, Dame qui veult, only the text, are inserted in B, f. 309); Vg (f. 311); G (f. 143'); E (f. 148', No. 8). Text only: M, No. 28; Louange des Dames, No. 203; Jardin de Plaisance, f. 65'; Pen, No. 153.

Rhythm: 34 measures in tp. imp., prol. ma.

Notes: m 3 Can: first 3 notes are c'd'b' in A. - m 14 Co: last note a must be perfect Sb; the pam comes at the beginning of m 15. - m 26-27 Can: b in m 26 is imperfect Sb and last note in m 27 is altered Mi. - m 29-30 Can: in G a third lower. - m 31 Co: last note is c' in A.

Edition: Ludwig I, 31.

29. De triste cuer - Quant vrais amans - Certes, je di

3 v; 3 cantus.

Sources: A (f. 468', No. 28); B (f. 310'); Vg (f. 311'); G (f. 144', No. 30); E (f. 150, No. 12). Text only: M, No. 29; De triste cuer, I, f. 19. Pen, No. 174,

175, 176.

Rhythm: 40 measures in tp. perf., prol. min.

Notes: m 5 Can III: in A a pab (error). - m 20-21 Can II: A B A, instead of c d c, in A.

Edition: Ludwig I, 32f.

30. Pas de tor

3 v; Can, T, Co.

Sources: A (f. 469', No. 29); B (f. 311': "Las de tor"); Vg (f. 312'); E (f. 156, No. 32).

Rhythm: 56 measures in tp. perf., prol. min.

Notes: m 2 Co: last note is Mi in B and E. - m 5 Can: A B and E have Mi Sb Mi Sb (Ludwig transcription has Mi, 2 Sb, Mi). - m 6 Co: omitted in E. - m 8-10 Co: A has g a b a g f (Br, Sb + pa, Mi, Sb, Sb, Sb). - m 12-14 T: missing in all Mss. - m 26 Co: pausa missing in E. - m 33 T: g, not a in E. - m 36 T: pausa missing and b Sb in E. - m 54 Co: A has Mi Sb Mi Sb.

Edition: Ludwig I, 33f.

31. De toutes flours

4 v; Can, Tr, T, Co. - 3 v; Can, T, Co.

Sources: A (f. 470, No. 30; 3 v); B (f. 312; 3 v); Vg (f. 313; 3 v); G (f. 144, No. 29; 3 v); E (f. 150', No. 13; 4 v); Morg (f. 213'; 3 v); R (f. 72; 4 v); P (f. 120'; 3 v); Fl (f. 99'; 3 v); Mod (f. 26; 3 v). - Str (f. 95, No. 168; 4 v; lost); Trém (f. 13, No. 27; lost, but listed in the original index). - Keyboard version: Faenza, Biblioteca Comunale, Ms. 117, f. 58'-59', No. 8. - Text only: M, No. 31.

Rhythm: 65 measures in tp. imp., prol. min.

Notes: m 5 Co: both notes are e in R. - m 14 Can: last note Sb in A Morg and apparently in B (error). - m 14 Co: Mod has Mi, pam, Mi, Sb etc. - m 20-21 Tr: R has d'c' (lig cop), pam, d' (Sb) e' (Mi), but E has d' (Sb), pam, c'd' (Sb) e' (Mi). - m 20-21 Can: b-flat has pa in R and no pam in m 21. - m 28-29 Can: R has a g

(Sb), pasb (so also in m 31 and at the end m 63-64). - m 31 Can: P has a b (Mi) instead of b (Sb), also in m 64. - m 33 Can: pa at d' (Br) missing in B Vg. - m 38 Can: c' (Sb), pasb in R. - M 38-39 Tr: R has g'e' (Sb), pasb, and c' (Sb). - m 39 Can: last note e' in R. - m 41-42 Co: the rhythm is different in versions outside the Machaut Mss. proper. Fl R P. have pam, 2 Mi, 2 Sb, Mi; Mod has pam, 3 Mi, 2 Sb. - m 44-45 Tr: R has d (Sb), pam, d (Mi) c' (Sb), pasb. - m 44 Can: pasb missing in B. - m 51 Tr: in E b instead of c' (error). Co: c is missing in P. - m 54 Co: c'a (Sb and pa, Mi) in Fl. - m 55-57 T: the ligature is cop, sp in G; it should be cp. - m 55 Tr: R has pam, Sb, Mi.

Edition: Ludwig I, 35f.; H.E. Wooldridge, Oxford History of Music, II (1905), 33; H. Riemann, Hausmusik aus alter Zeit, Leipzig I, No. 3; A. Einstein, Beispiel-sammlung zur alteren Musikgeschichte, 2nd American edition, New York 1938, 267ff. - The keyboard version of Faenza: published by D. Plamenac, JAMS IV (1951) 189f. - Facsimile of Morg. in MGG sub verbo "Ars nova" (H. Besseler).

32. Ploures, dames

3 v; Can, T, Co.

Sources: A (f. 470', No. 31); B (f. 312'); Vg (f. 313'); G (f. 145', No. 31); E (f. 173, No. 1a).

Text only: M, No. 32; Louange des Dames, No. 229; Voir Dit, No. 1; I, f. 18'.

Rhythm: 46 measures in tp. perf., prol. ma.

Notes: m 6 Co: first note is b in E. - m 18 T: missing in E. The repetition is indicated after m 18 by a small cross in A. The repetition is in all Mss. taken up with m 14. - m 30 Co: first note e in E. - m 34 T: first note d in E.

Edition: Ludwig I, 37f.; J. Wolf, GM II/III, No. 25; H. Riemann, Musikgeschichte in Beispielen (1929), No. 4.

33. Nes que on porroit

3 v; Can, T, Co.

Sources: A (f. 471, No. 32); B (f. 313); Vg (f. 314);



G (f. 145', No. 32); E (f. 178, No. 3a: T "Tenor G. de Mascandio"). Text only: M, No. 33; Louange des Dames, No. 232; Voir Dit, No. 3; Pen, No. 223.

Rhythm: 43 measures in tp. perf., prol. ma.

Notes: In view of prol. ma. Mi is frequently Mia in all Mss.; we do not indicate Mia. - m 6 Can: pam appears to be also in G. - m 7 Can: 5th note Mi in G; alteration not clear. - m 11 T: last note e in E. - m 12 Can: 3rd note (g') missing in A. - m 14 Can: first two notes Sb, Mi in A G E, but not in B Vg where 2nd note is Mia. - m 19-20; 22-23; 42-43 Can: all Mss. including B Vg have (in Can, but not in T or Co) Br, pd; Sb, 2 pasb. Ludwig ties the Br to Sb, despite the separation of Br and Sb by pd. - m 21 Co: b is Sba in E. - m 27 Can: last 2 notes are Sb, Mi in E. - m 30 Co: between 2nd and 3rd note pam in G: it should be pd. - m 31 Co: missing in A B Vg G, but not in E. - m 33 Co: last note g in E. - m 33 T: in G cauda of lig downwards; it should be upwards (lig cop).

Edition: Ludwig I, 38f.; H. Quittard, in Bulletin de la Société Française de Musicologie I (1919), 138ff.

34. Quant Theseus - Ne quier veoir

4 v; 2 Can, T, Co.

Sources: A (f. 471', No. 33); B (f. 313'); Vg (f. 314'); G (f. 146', No. 33); E (f. 199', No. 7a); Ch, f. 54 (Machaut); R, f. 54'. Text only: M, No. 34; Voir Dit, No. 7; I, f. 18', 20; Pen, No. 178, 179.

Rhythm: The first 5 measures seem to be irregularly grouped according to mode, with changes from mod. perf. to mod. imp. The modal grouping might be indicated clearly in m 5. Our transcription from m 6-75 (end) is based on tp. imp., prol. min.; only m 54 has a longa finalis (so in all Mss.) before the refrain.

Notes: m 1 Can II: Ch has c' (Br) instead of g'e' at the beginning. - m 1 Co: first note is Br in R (error). - m 2 Co: 4th and 5th notes Sb Mi, 7th note d in R. - m 3 Can II: e' (Br) is followed by a pam in R (error). - m 5-6 T: after lig cop, sp (finalis c') follow in R: pam, 3 Sb (g a g), Mi (f). - m 7-8 Can I: last note in m 7 f', and notes in m 8 are g'a'g' in E; notes in m 8 are g'g' (Mi, Sb) in R. - m 8-9 Co: R has in m 8

pasb instead of last note, in m 9 c (Sb) instead of pasb. - m 9 Co: pasb missing in Ch. - m 11 Co: 2nd note a in R. - m 12 Co: R has d' Sb and pa. - m 12 Can II: last 2 notes missing in Ch. - m 15 Can II: a' in E. - m 19-21 Can I: omitted in Ch; but omission marked and entered in the margin; the correction shows in m 21 c' (Sb) and pasb. - m 21-22 Co: d c (Sb, Br and pa) in R. - m 23 Can I: pam, c' (Sb), b (Mi) in R. - m 25-26 Can I: in Machaut Mss. proper c'c' given as Br and Sb (separate), but in Ch and R c' (once) as Br with pa; the corresponding m 71-72 have the same. - m 27 Co: R has g a (2 Mi) instead of a (Sb). - m 30 Co: R has g (Sb) a d (2 Mi). - m 30 T: Ludwig's note to E is not correct; Sb has a pa. - m 31 T: last note f (Mi) in E. - m 35 T: in Ch g, not f. - m 35-36 Co: R has pam, 3 Mi; Sb, pam, Mi. - m 36 Co: last note d in E and Ch. - m 36-37 Can II: Br, pasb, 2 Mi in A. - m 36-38 T: e (Sb), g (Br and pa) in R (36-37); Ch (36-38) has the rhythm: Sb, Br, Sb and pa, Sb, Mi. - m 41 Co: g c (2 Sb) and pasb in Ch; the pausa is an error. - m 42 T: last note b in R. - m 45 Can II: g' (Sb), f'e' (2 Mi) in R. - m 46 Can I: g'f' (2 Mi) e' (Sb) in R. - m 46 Co: first note d in E and Ch. - m 47 Can I: d'e' 2 Sb in E. - m 47-49 Can II: R has g (Sb), pasb, a (Br), b (Sb) c'b a (Mi, Sb, Mi); a double error: a Sb too much and the Br is a, not b. - m 52 Co: 2nd note Sb in E (error); pasb, c' (Sb) in R; Ch has a pasb before c' (Sb); error. - m 61 Co: in E 2 Mi, Sb. - m 63-68 Co: in R a fifth too high; 65-68 has the rhythm: Sb and pa, 3 Sb, Mi, Br and pa; m 66: 2nd note e, 3rd note d in Ch. - m 68 Can II: Ch concludes after c' with double bar. - m 70 Can I: Mi, Sb, Mi in R. - m 72 Co: d in R.

Edition: Ludwig I, 40-42, and in Adler, Handbuch (1930), I, 270ff.

35. Gais et jolis

3 v; Can, T, Co.

Sources: A (f. 472', No. 34); B (f. 314'); Vg (f. 315'); G (f. 147'); E (f. 153', No. 22); R, f. 65; Mod, f. 30'. Text only: M, No. 35; Louange des Dames, No. 39; Westm., f. 16, Pen, No. 173.

Rhythm: 29 measures in mod. perf. and imp., tp. imp., prol. min. Modus is indicated in the Longa-groups.

Notes: m 4 Co: 2nd note d in E. - m 6 Can: Br and pa, pasb in Mod. - m 14 Can: 4th note Mi, 5th note Sb in G. - m 16 (18, 28) Can: Mod has Sb and pa, and 9 Mi. - m 18-19 T: clos missing in R. - m 21 Can: R has g' Sb and pa, instead of Sb and pam. - m 24 Can: first d' L in G with finis punctorum before the refrain; also m 25 T: finis punctorum after g (lig); only in Co is the erroneous finis punctorum omitted; m 24 Can: c' is Sb with pa in G (error).

Edition: Ludwig I, 42f.

36. Se pour ce muir

3 v; Can, T, Co.

Sources: A (f. 472', No. 35); B (f. 315); Vg (f. 316); G (f. 147'); E (f. 203', No. 8a). Text only: M, No. 36; Louange des Dames, No. 248; Voir Dit, No. 8.

Rhythm: 46 measures in tp. perf., prol. ma.

Notes: m 6-7 Co: B (Vg) has g f e (lig cop, sp). - m 14-15 Can: E has, m 14, d' (Sb) c' d' (Sb, Mi) f' e' -flat (Mi, Sb), m 15, d' (Br and pp); the same in m 37-38. - m 22 Can: 4th note Mi, last note Sb in E; the same in m 45. - m 25 Can: 5th note Sb, 6th note Mi in G. - m 26-31 Can: E has 2nd note as Br, followed by 2 pam; the error may account for the different version of the Can in m 29-31; E has after c' (Sb): 2 pam, e' (Mi), d' e' (Sb, Mi); f' (Sb), 2 pam, d' (Mi), e' (Sb); 2 pam, d' (Mi) e' -flat d' (Mi, Sb), e' c' (Mi, Sb). - m 29 T: 2nd note c in G. - m 29 Co: E has no pd, hence last note Sb. - m 31 T: last note f in G; but there is e-flat sign before first note which must refer to e in m 32. - m 31 Co: last note f in B Vg. - m 37 Co: first note Sb, 2nd note Mi in E. - m 40 Co: Br only; no pausa in G.

Edition: Ludwig I, 44f.

37. Dame, se vous m'estes

1 v; Can.

Sources: A (f. 473', No. 36); G (f. 147, No. 34). Text only: M, No. 37; Louange des Dames, No. 15.

Rhythm: 28 measures in tp. imp., prol. ma.

Edition: Ludwig I, 45.

38. Phyton, le mervilleus serpent

3 v; Can, T, Co (in E designation of Co missing).

Sources: A (f. 473', No. 37) G (f. 148', No. 37); E (f. 157, No. 36; T: "Tenor. G. de mascandio."); Trém, f. 19 (No. 40) and 29 (No. 67a) (lost, but listed in original index). Text only: M, No. 38; J, No. 64; Pen, No. 160.

Rhythm: 49 measures in tp. perf., prol. min.

Notes: m 6 T: first note g missing in G. - m 7-8 Can: Ludwig ties the 2 g, Br Sb; but Br has pp (in E) and the following Sb is moved to the right with considerable space between Br and Sb (in G and E). - m 31 Can: E has d' d' (2 Sb) and pasb. - m 46-47 Co: from 2nd note (46) on, a third too high in A.

Edition: Ludwig I, 46.

39. Mes esperis

3 v; Can, T, Co.

Sources: G (f. 149, No. 38); E (f. 149', No. 11). Text only: Louange des Dames, No. 258; I, f. 19; Jardin de Plaisance, f. 65.

Rhythm: 56 measures in tp. perf., prol. min.

Notes: There are a good many variants between C and E, largely as a result of placing pp or pd differently, but Ludwig does not indicate any of the variants. - m 3-4 Can: 2nd note Sb in G; consequently last note d' belongs to m 4 the 2nd note of which (e') has no pa in G. - m 7 Can: 2nd note Mi in E (error). - m 10-11 Co: G has pp after b (10) and a (11). - m 16 Co: G has pasb and c' Sb which must be altered. - m 24 Co: in E missing. - m 26 Co: first note in E is c'; the same in m 54. - m 26 T: pa at the first note missing in E, also in m 54. - m 31-33 T: g has no pp in G; pp follows a in E; hence f (in m 32) must be Sba; pd follows d (m 33) in E and G. - m 35-36 T: d appears twice in G: as Br finalis of lig (35) and Br not a simplex (36). - m 38 Can: 3rd note Mi in E (error). Co: first note a has pa in G and no pam. - m 50 Co: e Br is followed by pasb

in G; no pasb in E, analogous to m 21.

Edition: Ludwig I, 47f.

40. Ma chiere dame

3 v; Can, T, Co.

Sources: G (f. 149', No. 39); E (f. 153, No. 21). -
Text only: Pen, No. 172

Rhythm: 34 measures in tp. perf., prol. min.

Notes: m 16 Co: last note Sb in G. - m 20-22 Can; clef changes in G before last note in m 20; from then on up to the end of the staff in the Ms. (after first note in m 22) the tones are a third too low. - m 26 T: last note Sb in G (error). - m 30 T: last note g in G.

This is the last ballade in the musical fascicle; it is, in text and music not a ballade. The text Ms. Pen has the interesting classification "Demy lay" probably on account of the strophic pairs.

Edition: Ludwig I, 48f.

41. En amer a douce vie

4 v; Can, Tr, T, Co.

Sources: A (f. 68'; 4 v); B (f. 126'-127; 4 v, but in an odd arrangement; f. 126' left column Tr; right column: Can - up to the "clos"; the rest of the staves (4) in that column are vacant, with "Tenor" being written underneath; f. 127 left column, 3 staves (top) vacant; followed by the T (4 staves), then the rest of the Can - carried over to the right column; the rest of the column has the Co.); Vg (f. 109'; 4 v); C (f. 46; 4 v); F (f. 54'; 4 v); E (f. 31; 4 v); Pep (f. 23', 4 v); K (f. 59', 3 v-Co); R (f. 63, 4 v); P (f. 122, 3 v-Co); Fl (f. 97, 3 v-Co); Trém (f. 16, No. 62; lost, but listed in original index). Text only: J, f. 66; Morg. -

Remede de Fortune, verse 2857: "Baladelle".

Rhythm: 32 measures in tp. perf., prol. ma.

Notes: m 1-16 Tr: with the exception of last 2 notes in

m 10 a third lower in Pep. - m 2 Tr: last Sb not major, but with pam in R. - m 2 Can: 1st note Br in Pep. - m 3 Tr: pam, 2 Mi (e'), pam 2 Mi (c') in B C E; R has 2 Mi (e'), 2 pam, 2 Mi (c'); in Pep beginning of m: pam 2 Mi, pam 2 Mi, of which R might be a variant. - m 4 Can: first note written either as Sb or Mia; in F without pam, 3 Sb to the measure. Ludwig notes that only Vg has a punctus syncopationis after pam; apparently most scribes have taken the punctus sync. to be pp valid for m 3. But also Fl has a correct form, with a variant at the end of the m: punctus sync. pam, 2 Sb (majores), pam, Mi. - m 6 T: R has, after first note, pd, hence the next 4 notes are Mi Sb, Mi Sb. - m 7 Can: P has pasb after first note (error). - m 8-10 Can: R (m 8) has, after 2 pam, e'd'e'd' (4 Mi), (m 8) Br (c') etc., (m 9) after the first note 2 pam, Mi, Sb; (the same m 9 in Fl); m 8, F has erroneously 2 pasb, instead of 2 pam. - m 10 Tr: last 2 notes are a 3rd higher in R C and E. - m 11 Can: first note Sb in K (error); m 11 Co: in R last 2 notes Mi Sb, but not so in T or Can; only Tr has Mi Sb; T: last note in F is Sb (error). - m 13 Tr: after first note f' (sharp) e'f', f'e'f' (6 Mi) in R; K has pam at the beginning, followed by c'd' (2 Mi); 2nd note (d') Sb in F (error); E has 2 pam (error); Fl has 6th note Mi, 7th note Mia. - m 15 Can: instead of last note e' (flat) Sb major, e'd' (Sb Mi) in Fl P K. - m 15 Tr: 4th and 5th notes a third lower in Pep. - m 16 Tr: f'g'a' (3 Mi), g'f'e'f' (Sb Mi, Sb Mi) in R; Can: d' (Mi) omitted, 2 pam instead in P Fl K. - m 17 Tr: d' Br; Can: first note d' in R; T: after first note Mi Sb, Mi Mia in R with the flat sign wrongly placed in g spatium before 2nd note. - m 19 Tr: 3rd note e' in R. - m 21 Tr: last 2 notes missing in A; Co g Br and pasb (c' omitted) in R. - m 22 Tr: 2nd note Mi in A (error); Can: first note c' in R; last note Sb in K (error). - m 24 Tr: first note g' in E; Co: rhythm is Sb Mi, Sb Mi, Sb in R. - m 26 Can: notes 6 Sb and 7 Mi in R; Fl has 2 pam and 7 Mi. - m 27 Tr: Ludwig notes for Vg that the 2nd note is Sb; but B has not the error. - m 27 Co: R has f Br (without pasb); pab follows a (Br) in Pep. - m 28 Tr: R has f' (Br with pp) c'f' (2 Sb) and pasb; one full measure is superfluous; Co: R has g (Sb), pasb, c' (Sb). - m 29 Tr: R has a' (Sb), g'f'g', g'f'g' (6 Mi); E has a'g'f'g'f'g' (2 x Sb Mi, 3 Mi); Can: first 3 notes in E are e' (flat) f'd' (3 Mi); notes 6 Sb and 7 Mi in P; Co: R has a g (2 Sb) f g (Mi, Mia); T: R after the first note has rhythm Mi Sb, Mi Mia. - m 31 Can: last 2 notes Mi Sb in Pep; 5th note is Sb in R (error); T: first note c (Sb), 2nd note d (Br) in K.

Edition: Ludwig I, 98f. - Ludwig in E. Hoepffner, Oeuvres de Guillaume de Machaut, II (Paris 1911), Appendix, pp. 11-15.

42. Dame, de qui toute ma joie

4 v; Can, Tr, T, Co.

Sources: A (f. 70'); B (f. 128'); Vg (f. 111'); C (f. 47'; 2 v); F (f. 56'); E (f. 32). R (f. 68', 4 v); K (f. 60', 2 v); Pep (f. 25', 2 v). Trém, f. 27, No. 62 (lost, but listed in original index); J, f. 67' (staves for cantus and tenor vacant). Text only: I, f. 20; Jardin de Plaisance, f. 68; Morg.

Remede de Fortune, verse 3013.

Rhythm: 49 measures in tp. perf., prol. min.

Notes: m 1-9 Tr in A originally omitted, but later entered in the top margin by a later scribe; there are several errors: m 4: 2nd note Sb, instead of Mi; the same m 4 is then repeated, rhythmically correct, but a 3rd too high; m 5-6 a 3rd too high; m 8: pa after first note is missing; m 9: after first note b'a'b'g' (4 Mi), a tone too high. - m 7 Can: last note Mi in C (error); 1st note Br in Pep. - m 9 Tr: last note g' in F. - m 10 Can: 2nd note Sb, last note Mi in C. - m 13 Co: c (Sb) erased and pasb instead in A; R has c (Sb), pasb, c (Sb); but m 14 Co is missing in R. - m 14-15: last tone in m 14, first tone in m 15 a 3rd too low in E. - m 15 Tr: 2nd note d' in F; Can: first note Sb in K (error). - m 16 Tr: first tone Mi in R (error); Co: R has d (Sb), pasb, e-flat (Sb). - m 18 Tr: first note Sb, 2nd note Mi in R and E, also in "clos", m 20. - m 23-24 Tr: m 23: 3rd note a' (Sb), last note d' (Sb), followed by c' (Mi), m 24, in A B Vg E F; there seems to be an error, and only R appears to have the correct version, although R has erroneously c' finalis (in 25), instead of b. - m 28 Tr: 2nd note Sb in E (error). - m 28 Can: 3rd note Mi in C (error); 3rd note Mi in Pep. - m 35 Co: pam and c' (Mi) in R and E; T: first note g in K. - m 37 Tr: the last 2 notes are c'd' (2 Mi) in A; Can: last note a, according to my reading, in C, but the note is drawn low; it is clearly g in E and R. - m 41 Tr: f' (Sb), f'e', f'd' (4 Mi) in R and E. - m 43 Tr: e' (Br) in E.

Edition: Ludwig I, 99-101. - Ludwig in E Hoepffner, Oeuvres II, Appendix, 15-19.

Ci commencent lez Rondiauz (B).

Ci commencent li rondeaulz (G).

1. Doulz viaire gracieus.

3 v; Can, Tr, T.

Sources: A (f. 476, No. 3; 2v); B (f. 315'); Vg (f. 316'); C (f. 203, No. 5); G (f. 150); E (f. 139, No. 12). Text only: M, No. 1.

Rhythm: 12 measures in tp. perf., prol. min.

Notes: m 2 Can: 2nd, 3rd, 4th tones have rhythm Mi, Sb, Mi in C. - m 8 Can: first 2 notes g a are Sb with pa and Mi in B (Vg?) and E, but 2 Sb in A C G.

Edition: Ludwig I, 52; R.G. Kiesewetter, Schicksale und Beschaffenheit des weltlichen Gesanges, (1841), Beilagen No. 14.

2. Helas! pour quoy

2 v; Can, T.

Sources: A (f. 476, No. 4); B (f. 315'); Vg (f. 316'); C (f. 201', No. 1); G (f. 150); E (f. 139, No. 13). Text only: M, No. 2; Pen, No. 148.

Rhythm: 35 measures in tp. imp., prol. ma.

Notes: m 7 Can: C has 2 Mi pd 2 Mi (no pam); consequently the 2nd and 4th Mi must be Mia. - m 8, Can: the pausa is in all Mss. pasb; it should be a pam; the same error occurs m 10 and 16. - m 12-16 Can: the whole passage a third too high in B and E. - m 26 Can: after the first g' there follows pd in A B C G; nevertheless Ludwig ties the 2 g' together. - m 27 Can: 2nd pam and 3rd, 4th notes missing in B (Vg?) and E. - m 29 Can: first note e' Mi in E.

Edition: Ludwig I, 52; J. Wolf, GM II and III, No. 19.

3. Merci vous pri

2 v; Can, T.

Sources: A (f. 476', No. 5); B (f. 316); Vg (f. 317); C (f. 204', No. 7); G (f. 150); E (f. 135, No.

7); G (f. 150); E (f. 135, No. 7). Text only: M, No. 3; Pen, No. 114.

Rhythm: 46 measures in tp. imp., prol. ma. The rhythm of T presents mod. imp., although not consistently.

Notes: m 1, 11 Can: the initial note is written as L, from which the value of a Sb major must be deducted in m 2 and 12. - m 22 Can: B and E have 2 Sb, G has Sb with pd, Mi Sb (so in the edition), A has Mi with pd, Mi Sb (the first Mi is an error and should be Sb). - m 23 Can: after first note f G seems to have only 1 pam, the other Mss. have correctly 2 pam. - The ties (dotted) in Ludwig's transcription should be eliminated; they appear even though the Mss. have pd.

Edition: Ludwig I, 53.

4. Sans cuer, dolens

2 v; Can, T.

Sources: A (f. 477, No. 6); B (f. 316); Vg (f. 317); C (f. 204', No. 8); G (f. 150'); E (f. 146; No. 19; and f. 182 - Voir Dit, No. 4). Text only: M, No. 4; Louange des Dames, No. 148; Voir Dit, No. 4; Pen, No. 97.

Rhythm: 43 measures in tp. perf., prol. min. The T suggests mod. imp., but is not consistent; the change of mod. is not noticeable in Mss.

Notes: m 6 Can: pa after first note missing in E (both versions). - m 11 T: 3rd note Mi in E (both versions); also B (Vg?). - m 39 Can: pa after first note missing in E (both versions). In C 2nd note a', 3rd note g'. - m 40 Can: d' (Sb with pa), c' (Sb), b (Mi) in B Vg G E (both versions). We accepted the rhythm in A which appears also in C although the notes in C read g'f'e'.

Edition: Ludwig I, 54.

5. Quant j'ay l'espart

2 v; Can, T.

Sources: A (f. 477, No. 7); B (f. 316'); Vg (f. 317');

C (f. 202, No. 3); G (f. 150'); E (f. 136, No. 9). Text only: M, No. 5; Pen, No. 116.

Rhythm: 45 measures in tp. imp., prol. min. The L in T point to the modus which is, however, inconsistently handled. Frequent changes of modus are certainly not intended.

Notes: m 20 T: e in A (error). - m 22 Can: missing in A.

Edition: Ludwig I, 54f.

6. Cinc, un, treze

2 v; Can, T.

Sources: A (f. 477, No. 8); B (f. 316'); Vg (f. 317'); C (f. 203); G (f. 150'); E (f. 142, No. 18). Text only: M, No. 6.

Rhythm: 31 measures in tp. imp., prol. ma.

Notes: m 2 Can: all Mss., also A, have pam, with the exception of G which has pasb, followed by 3 Mi (d'c'd'); G is, therefore, not incorrect. - m 2 T: f, beginning of lig in G, is lig spr, hence L (error). - m 20 Can: B (Vg?) and E have pasb. - m 21 Can: B (Vg) E G have pasb (but A has pam), error.

The text covers a name by a riddle: letters 5, 1, 13, 8, 9 indicate the name Jehan or Jehanne; E. Hoepffner, Oeuvres de G. de Machaut, III (1921, XXIX, and 261; and Ludwig, I 55 (notes) suggested that the rondeau might have been composed on occasion of the marriage of Duke Jean de Berry and Jeanne d'Armagnac (1360).

Edition: Ludwig I, 55.

7. Se vous n'estes

4 v; Can, Tr, T, Co (2 different versions; one in E Fl CaB; the other in Mod). - Tr, only in CaB, incomplete (m 24-33).

Sources: A (f. 477', No. 9; 2 v); B (f. 317; 2 v); Vg (f. 318; 2 v); C (f. 202, No. 2; 2 v; but vacant staves marked for Tr); G (f. 151; 2 v); E (f. 134,

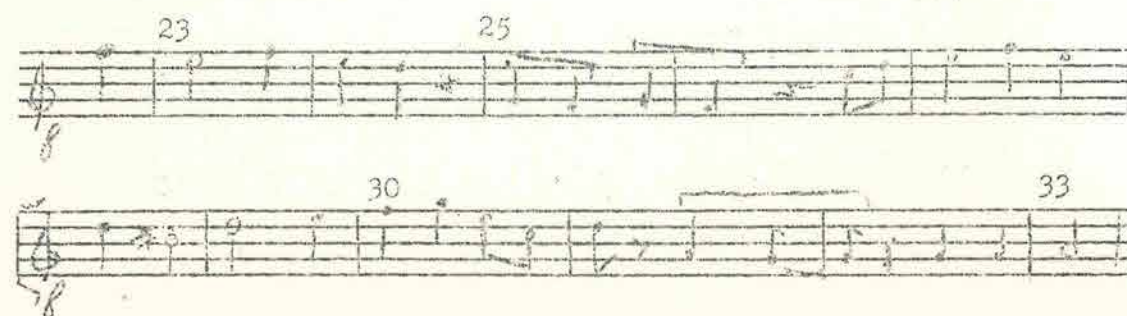
No. 4; 3 v: Can, T, Co); Morg (f. 214'; 2 v); CaB (f. 13', 4 v); Fl (f. 60: Ludwig's indication "f. 10" is a misprint; 3 v; (Can, T, Co); Mod (f. 35, 2 v, with Co on f. 6'); Str (f. 73, No. 119, 3 v); Pr (f. 257', 2 v). - Text only: M, No. 7; Jardin de Plaisance, f. 69'; Pen, No. 181.

Rhythm: 33 measures in tp. perf., prol. min.

Notes: m 1 Can: first note Sb in Pr. - m 2 Co: 2nd and 3rd notes 2 Sb g in Fl. - m 3 Co: g Sba in E and Fl. - m 5 T: first note a in C. - m 6 T: g Sba in Mod; in Fl g g (2 Sb) and pasb. - m 7 T: d Br (perf.) in E Mod Pr Fl. - m 8-10 T: the value of 3 Br for c is written in various ways: either as L finalis with pa in lig (in Machaut Mss. proper) or as L without pa, and the 3rd Br is either the initialis of the next lig (E, Pr) or nota simplex (Fl). - m 8-9 Can: g is L without pausa in Fl and Mod; L and pasb in Pr and CaB, Br and pab in A B Vg C G E Morg. - m 12 T: b a a (3 Sb) in Fl. - m 13 Can: last 2 notes are b and c in Fl Mod CaB. - m 18 Co: first note d' Sb without pam in Fl. - m 19 Co: last note g in Fl is followed by an additional f; recognized as error and cancelled. - m 22 Can: the 2 last notes are d'e' in Fl CaB Mod Pr. - m 30 Co: a is Br and pasb in Fl. - m 31 Co: Fl has no d (Mi), but only g (Sb) at the beginning.

Co Mod (f. 6'): the Co has a strange ending; m 32, after b g (lig cop) there follows in succession: pam, g-sharp (Mi), a (L), finis punctorum; pam, c-sharp (Mi), d (L), finis punctorum; G (L), finis punctorum. Despite the successive appearance of the tones, we have transcribed them as simultaneous harmony; but the low G is conflicting and was hardly played simultaneously; even if it were played after the final harmony as a separate tone, it does not make much sense.

The fragment of the Tr which only CaB presents at the top (mutilated) of f. 13' follows, as far as it can be deciphered (m 23-33):



Edition: Ludwig I, 56f.

8. Vos doulez

3 v; Can, T, Co.

Sources: A (f. 479', No. 15); B (f. 317); Vg (f. 318); G (f. 151', No. 10); E (f. 138, No. 11). Text only: M, No. 10; E. Deschamps, Art de dictier, Oeuvres VII, p. 286.

Rhythm: 35 measures in mod. imp., tp. imp., prol. min. Only in 2 measures the modus does not seem to be clearly imperfect, m 7, 18. Also the Cantus has Longa groups.

Notes: m 7 T: A has flat sign after c' but G and B (Vg?) a plica; (no plica in E). - m 17 Co: first 3 notes f (Mi), e (Sb), d (Mi) in G. - m 30 T: A has pam before 3rd note; the error has apparently been corrected.

Edition: Ludwig I, 57f.

9. Tant doucement

4 v; Can, Tr, T, Co.

Sources: A (f. 475, No. 1; 4 v; f. 477', No. 10; 2 v); B (f. 317'); Vg (f. 318'); C (f. 202', No. 4); G (f. 151, No. 8); E (f. 134, No. 3); Morg (f. 214', 2 v); Pep (f. 35, 4 v). Trém, f. 32, No. 76 (lost, but listed in original index). Text only: M, No. 8; Pen, No. 177.

Rhythm: 52 measures in tp. imp., prol. min. Although there is considerable use of L. the modus (imp.) is not consistently maintained. The frequent change of modus in Ludwig's transcription is not justified.

Notes: m 1 Can: after 2nd note a pa (instead of pam) in A (2 v version) E C and Pep - m 4: note 3 Mi, note 4 Sb in G. - m 5 Tr: first note Mi in G, followed by pasb; the version is correct; the other Mss. have Sb, but have pam following (so E and B); only A (according to Ludwig also Vg; but B is correct) has a pasb. - m 11 Co: initial pasb missing in A (4 v version). - m 19-39 (incl.) T: in G a 3rd too low. - m 22/23 Tr: note Br in Pep. - 33/34 Can: e'd' L Sb in Pep. - m 35 Tr: note missing in all Mss. - m 35-38 Can: missing in

Pep. - m 36 Tr: G has, after the first Mi, a punctus which makes no sense; we assume that the punctus should be placed before the Mi, i.e. at the L; this would add a Br, missing in m 35. (I noticed also in G the last tone d' (m 36) to be Sb, not Mi as Ludwig remarks.) - m 39-42 T: omission in Pep; pali only. - m 41 Tr: m is followed by 2 tones e'f' (Sb with pa and Mi) in Pep.

Edition: Ludwig I, 58f.

10. Rose, liz, printemps

4 v; Can, Tr, T, Co.

Sources: A (f. 478, No. 11); B (f. 318); Vg (f. 319); C (f. 205, No. 9; 3 v, Can, T, CoII); G (f. 151, No. 9); E (f. 132, No. 1). Text only: M, No. 9.

Rhythm: 37 measures in tp. perf., prol. min. The composition shows a peculiar mixture of tp. perf. prol. min. and tp. imp. prol. ma. Measures such as Tr 3-10, 13, 15, 19, 20, 22, 32-36; Can 4, 5, 7, 13, 15, 17, 20, 21, 27 etc. could well be taken in tp. imp., prol. ma. which would preclude alteration of the Sb whenever 2 Sb follow in succession; also the use of 2 pam for pasb is indicative of prol. ma. The interpretation of the punctus either as pa or pp and pd respectively often remains uncertain. On the other hand, the lower voices more clearly indicate tp. perf. and prol. min.; such rhythms as in Can 6, T 19, Can 22 etc. are evidence of tp. perf. It seems obvious that the rhythm wavering between tp. perf. and imp., between prol. ma. and min. is the very characteristic of the composition.

Notes: Tr in A is marked "Contratenor" and afterward "Triplum"; the designation "Contratenor" refers, however, to the preceding rondeau No. 9 (f. 477') which is only for 2 v; but on f. 477' in the lower margin the scribe wrote the one word "Contratenor" and planned to enter the Co on f. 478. Instead of copying the Co of No. 9, the Tr of No. 10 was written afterwards. - m 8 Tr: both A and G have pam before the first note, which indicates prol. ma. - m 13 Can: first note a' (Mi) in A. - m 17-18 Can: G reads prol. ma. in m 17: d' (Mi), 2 pam; d' (Sb major); m 18 is in tp. imp.: g (Sb) g (Br). - In C, Co II is entered by a later hand (without designation) and carelessly written. Although m 12-13 g is clearly L and m 26-27 lig cp sp, d'c' (m 13), a b a g (m 27) might have been offered as

alternatives.

Edition: Ludwig I, 60f.; J. Wolf, GM II and III, No. 20.

11. Comment puet on mieus

3 v; Can, T, Co.

Sources: A (f. 478, No. 12); B (f. 318); Vg (f. 319); G (f. 152); E (f. 142, No. 17). Text only: M, No. 11; Pen, No. 117.

Rhythm: 31 measures in tp. perf., prol. min.

Notes: m 1 T: L with punctus in E (error). - m 3 Co: after first note pd in E (also in Vg according to Ludwig) and B; it should be placed after the 2nd note. - m 24 Co: 2nd note g in G. - m 28 Can: the whole measure missing in A.

Edition: Ludwig I, 61; J. Wolf, GM II and III, No. 21

12. Ce qui soustient

2 v; Can, T.

Sources: A (f. 478, No. 13); B (f. 319); Vg (f. 320); G (f. 152); E (f. 132, No. 2). Text only: M, No. 12.

Rhythm: 17 measures in mod. imp., tp. perf., prol. min. Modus is maintained consistently.

Notes: m 3 Can: note 2 is Sb, note 3 Mi in A. - m 7 T: Ludwig remarks that in Vg 3rd note (b) is missing although the b-natural sign is copied. This holds true also for B. - m 10 Can: pasb in B Vg G. - m 10 T: pasb missing in G. - m 15 T: first tone e should be the finalis of lig quinaris as is the case in all Mss., except in A, where the lig is a senaria. The lig is written everywhere in the same shape, ending as obliqua, also in A; but the scribe of A wrote 2 notes instead of one in quadratic form, consequently had the lig end with an additional d (error).

Edition: Ludwig I, 62.



13. Dame, se vous n'avez aperceu

3 v; Can, T, Co.

Sources: A (f. 479, No. 14); B (f. 319'); Vg (f. 320'); G (f. 152'); E (f. 141, No. 15 and f. 176, No. 2 Voir Dit). - Text only: M, No. 13; Pen, No. 161.

Rhythm: 23 measures in mod. imp., tp. imp., prol. min.
In the Mss. the Can is clearly presented in groups of L, indicative of the modus; but in T and Co it is rather the Br that appears as the basic unit. Ludwig changes the modus no less than 6 times within 15 m; none of the changes is really justified by the original notation.

Notes: m 2 Can: in G a pd is placed after the 4th note which is without meaning unless it is associated with the modus; the group of 4 notes is, indeed, written (in G only) very close to the first L c' and remarkably set off from the following 3 notes of m 2. Did the scribe of G understand the modus to be perfect? - m 3 T: E (f. 176) has pa applied to b (over the lig), whereas in E (f. 141) pa is erased. - m 13 Co: 2nd note g in both versions of E. - m 16 Can: e' missing in E (f. 176), but not in E (f. 141). - m 16 T: 2nd note d in E (f. 176), but c in E (f. 141) as in other Mss. - m 17 T: 2nd note f, 3rd note c in both versions E. - m 22 Co: 2nd note g in both versions E.

Edition: Ludwig I, 62f. Facsimile (E f. 176) and transcription of Can by Marie Colas in P. Paris, Voir Dit, 52.

14. Ma fin est mon commencement

3 v; Can, T, Tr.

Sources: A (f. 479', No. 16); B (f. 309); Vg (lost); G (f. 153, No. 15); E (f. 136, No. 8). PadA, f. 38, 3 v. Text only: M, No. 15.

Rhythm: 40 measures in mod. imp., tp. imp., prol. ma.

Notes: 2 parts are written down; one without text, the other with the text upside down and to be read backwards. The vocal part must be read backwards in text and music; it carries no designation and must be named "cantus", not "Tenor" as Ludwig suggests. (If one turns the book, the cantus and its text can be

read in the normal manner.) The upper part, an instrumental Tr, is developed by reading the Cantus normally. The lower instrumental part is erroneously called "Contratenor" in A B G; but E and PadA mark the voice correctly "Tenor" (written upside down, in PadA "Tenor de Ma fin"). (Ludwig thinks that the designation "Tenor" is incorrect.) Only half of the T is written; the second half is developed by reading the first half backwards. In A the Co continues after m 6 on a new staff at the beginning of which there is a decorated initial C, taken by Ludwig as error (related to "Contratenor".) This letter C, in fact, is the initial to "C'est teneure vraiment" (in B and G "Et teneure vraiment"). - m 6 Can: 2nd note e' (Mi), 3rd f'-sharp (Sb), g' (Mi) only in A, f'g'a' in B G E and PadA. - m 35 Tr: in consequence of m 6 Can, A has for the Tr 3rd note a' (Mi) g' (Sb), f'-sharp (Mi).

Edition: Ludwig I, 63f.; J. Wolf, GM II and III, No. 22.

15. Certes, mon oueil

3 v; Can, T, Co.

Sources: A (f. 480, No. 17); B (f. 309'); Vg (lost); G (f. 153, No. 16); E (f. 135, No. 5). Text only: M, No. 16; Louange des Dames, No. 234; Jardin de Plaisance, f. 69; E. Deschamps, Art de dictier, p. 287; Pen, No. 105.

Rhythm: 42 measures in tp. perf., prol. min.

Notes: m 1 T: E has no plica. - m 5 Can: pam missing in B. - m 21 Co: first note Mi in B. - m 22 Co: last note Mi in B. - m 31 Can: first note Sb in B. - m 37 Can: pasb in B. - m 40 Co: pasb with punctus, 2nd note Mi in B; transcription of B m 38-41 would read g (L) f (Sb); g a (2 Sb), pasb; e g (2 Mi) a g (2 Sb); f-sharp (Br perf.)

Edition: Ludwig I, 64f.

16. Dame, qui wet

No music extant in sources: A (f. 480', No. 18); B (f. 309'); G (f. 153', No. 17); E (f. 135, No. 6). Text: M, No. 17.

17. Dix et sept, cinc, trese

3 v; Can, T, Co.

Sources: A (f. 475', No. 2); B (f. 320); Vg (f. 322);
G (f. 152', No. 14); E (f. 198', Voir Dit, No.
6; 2 v). Iv, f. 3', 3 v. Text only: M, No. 14; Voir
Dit.

Rhythm: 26 measures in tp. imp., prol. min. with the
mode largely imperfect; but the changes of
modus are rather frequent. The notation is in groups
of L (perf. and imp.)

Notes: The resolution of the riddle gives r e n o p
(letters 17, 5, 13, 14, 15), the name of Peronne
(Voir Dit).

m 1 T: E has Br, pasb, Sb (b), pasb, Sb. - m 1
Co: last note d in Iv. - m 2 Can: after first pam Sb
Mi in E. - m 3 Co: 2nd Mi in B (Ludwig notes that in
Vg Mi cauda is erased); Sb in A. - m 14-15 T: E has
Br, pasb, Sb; pasb; consequently c (Sb) missing. - m
17 Can: pa missing in A. - m 19 Co: f-sharp is Br in
B. - m 21 T: c (Br) with pa, pam, and b (Mi) in G. -
m 24 Can: first note e' without pa in E. - m 24 Co:
3rd note b, 4th note c' in Iv.

Edition: Ludwig I, 66; H. E. Wooldridge, Oxford History
of Music, II (1905), 31.

18. Puis qu'en oubli

3 v; Can, T, Co.

Sources: A (f. 480', No. 19); G (f. 153'); E (f. 139,
No. 14). Text only: M, No. 20; Pen, 145.

Rhythm: 7 measures in mod. perf., tp. imp., prol. min.

Notes: m 1 T: in A the letter G is written at the left
side of the first tone g. - m 2 Can: L has no
punctus in E; Co and T have also the value of 2 Br only;
Co has e (Br) g (Br, with pa which Ludwig overlooked);
T has d (Sb) c (Br) c (Sb). - m 3 Co: E has g (Sb),
f (Sb), pam, e d e g f e d (all Mi); T: 3rd note c (Br),
no A in E. - m 6 Co: E has g f (2 Sb), g (Mi) f e (2
Sb); T: 4th note B in E.

Edition: Ludwig I, 67.

19. Quant ma dame les maus

3 v; Can, T, Co.

Sources: A (f. 480', No. 20); G (f. 153'); E (f. 137,
No. 10). Text only: M, No. 18; Louange des
Dames, M, No. 271; Pen, No. 163.

Rhythm: 24 measures in tp. imp., prol. ma. in Can; tp.
perf., prol. min. in T and Co. The notation
clearly shows the differentiation of tp. in the parts.

Notes: m 7 Can: 2nd note a in G. - m 13 Co: first note
f in A. - m 13-14 Co: last note in 13, first
3 notes in 14 missing in G. - m 16 Can: G places before
and after first Sb punctus and a 3rd punctus after the
2nd note (Mi). Ludwig suggested that this might indi-
cate syncopation, the first in the work of Machaut.
Since the punctus syncopationis is, however, incorrectly
placed, I assume an error of the scribe, rather than
syncopation.

Edition: Ludwig I, 67f.

20. Douce dame

2 v; Can, T.

Sources: A (f. 481, No. 21); G (f. 154). Text only:
M, No. 19; Louange des Dames, No. 235 (M, No.
241); Stockh., f. 141'; Pen, No. 81 and 107 (twice).

Rhythm: 31 measures in tp. imp., prol. ma.

Notes: m 7 T: note (finalis of lig) is c' in A. - m 29
Can: pasb and first note Sb in A (error).

Edition: Ludwig I, 68.

21. Quant je ne voy

3 v; Can, T, Co.

Sources: G (f. 154); E (f. 141, No. 16; 2 v). Text only:
Louange des Dames, No. 269; (see also Louange
des Dames, No. 260).

Rhythm: 74 measures in tp. imp., prol. min. There is no
clear indication of modus. Within 20 measures

(L) Ludwig changes the mode 14 times. The changes are not justified by the original notation.

Notes: Co only in G. - m 2 Co: Ludwig remarks that 3 Mi are missing in G. He overlooked that after g Br there is below (written almost into the word "Contratenor") c Sb with pa. - m 16 Co: the cauda of last note is probably missing (if there is Mi cauda, it is drawn directly into decorated initial C above). - m 19 T: lig might be cpt in G; correctly cop in E. - m 31 Can: 2nd note (of lig) appears to be more g than f (E) in G. - m 37 Can: 3rd note Sb in G (error). - m 39-42 T: transcription of Ludwig not correct; he took version G to be corrupted. But both E (especially clear) and G are identical and correct: d' (L with pa = m 39-41); pam and d'c'b (all 3 Mi, not Mi Sb Sb = m 42).

Edition: Ludwig I, 69.

22. Dame, mon cuer

"Rondelet". Remede de Fortune, No. 7.

3 v; Can, Tr, T.

Sources: A (f. 78'); B (f. 136'); Vg (f. 119'); C (f. 57); F (f. 62'); E (f. 35'). Text only: Morg, M, J. - Remede de Fortune, Verses 4107ff.

Rhythm: 42 measures in tp. imp., prol. ma.

Notes: m 1 Tr: first note f' in E. - m 4 T: first note Sb in C. - m 12 Can: erasure at L (cauda) in A. - m 14 Can: 3rd note e' in E. - m 16 T: first note g in E. - m 22 Can: first note Sb, without pam, in E. - m 30 Tr: last note a' in B Vg E. - m 31 Tr: a 3rd higher and rhythm Sb Mi, Mi Mia in E. - m 38 Tr: notes 1-3 are g'a'g' (3 Mi) in C; 4th note g' in E. - m 40 Can: first 3 notes 3 Sb in F (error).

Edition: Ludwig I, 103; and in E. Hoepffner, Oeuvres II, Appendix, 21-23.

"Ci commencent lez Balades c'on claimme virelais" (B).

"Ci commencent les chansons baladees" (G). "Cy commencent les virelays balades et la messe Machaut" (E).

1. He! dame de vaillance

1 v.

Sources: A (f. 482); B (f. 320'); Vg (f. 322'); C (f. 148'); G (f. 154'); E (f. 159). Text only: M, No. 2.

Rhythm: 16 measures in tp. imp., prol. ma.

Edition: Ludwig I, 70; P. Aubry, Les plus anciens monuments de la musique française (1905), pl. 21, facsimile of A.

2. Loyaute weil tous

1 v.

Sources: A (f. 482); B (f. 320'); Vg (f. 322'); C (f. 149); G (f. 154'); E (f. 161', No. 15). Text only: M, No. 2.

Rhythm: 11 measures in tp. imp., prol. ma.

Notes: m 2: in B (Vg) C G and E Can has for (text) line 4 last note g (Sb) instead of a g (2 Mi).

Edition: Ludwig I, 70f.; P. Aubry, ib. facsimile, and p. 20 transcription.

3. Ay mi! dame de valour

1 v.

Sources: A (f. 482'); B (f. 321); Vg (f. 323); C (f. 149'); G (f. 155); E (f. 161', No. 16). Text only: M, No. 3.

Rhythm: 18 measures in tp. imp., prol. ma.

Notes: All Mss. (including B) have the initial note in maxima form (E erroneously with plica descendens).



We are unable to give any reason for the maxima.

Edition: Ludwig I, 71.

4. Douce dame jolie

1 v.

Sources: A (f. 482'); B (f. 321'); Vg (f. 323'); C (f. 149'); G (f. 155); E (f. 159, No. 2). Text only: M, No. 4.

Rhythm: 29 measures in tp. imp., prol. min.

Notes: The first note, "upbeat", is preceded by a pasb in all Mss. m 12: b-flat in line 4. - m 13: from 2nd note to m 16 (incl.) a 3rd lower in G. - m 23: 2nd note Mi cauda apparently erased and last note Sb in B. - m 28-29: missing in A.

Edition: Ludwig I, 71.

5. Comment qu'a moy

1 v.

Sources: A (f. 483); B (f. 321'); Vg (f. 323'); C (f. 150); G (f. 155'); E (f. 159, No. 3). Text only: M, No. 5; Pen, No. 185 ("Combien /?/ qu'a moy"). Pen, No. 185 ("Combien /?/ qu'a moy").

Rhythm: 15 measures in tp. imp., prol. ma.

Notes: All Mss. have 2 pam at the beginning; also m 10. - m 15: finalis Sb and pasb in A and G, Sb and pab in B C E.

Edition: Ludwig I, 72.

6. Se ma dame

1 v.

Sources: A (f. 483'); B (f. 322); Vg (f. 324); C (f. 150'); G (f. 155'); E (f. 159', No. 4; but staves remained vacant). Text only: M, No. 6.

Rhythm: 17 measures in tp. imp., prol. ma.

Notes: m 14: first note Sb in G; 4th note Sb in A B. - m 17: in all Mss. Sb, pasb and a sign (pab) to indicate the end of the couplet.

Edition: Ludwig I, 72.

7. Puis que ma douleur

1 v.

Sources: A (f. 483'); B (f. 322'); Vg (f. 324'); C (f. 151); G (f. 155'); E (f. 159', No. 5). Text only: M, No. 7; Pen, No. 186.

Rhythm: 20 measures in tp. imp., prol. ma.

Notes: The double repetition of refrain melody is written completely; hence there are relatively numerous variants. - m 1: pd is missing in C and E, but appears in rep. line 4; A omits it for the rep. line 4; B Vg has last note c' Sb in rep. - m 2: first note Sb, 2nd note Mi in rep. line 4 in A (Vg). - m 6: first note Sb, Mi in rep. ref. and line 4 in G. - m 8: note of Ludwig not correct.

Edition: Ludwig I, 72f.

8. Dou mal qui m'a longuement

1 v.

Sources: A (f. 484); B (f. 322'); Vg (f. 324'); C (f. 151'); G (f. 156); E (f. 163', No. 26). Text only: M, No. 8.

Rhythm: 12 measures in tp. imp., prol. ma.

Edition: Ludwig I, 73.

9. Dame, je weil endurer

1 v.

Sources: A (f. 484'); B (f. 323); Vg (f. 325); C (f. 152); G (f. 156'); E (f. 163', No. 27). Text only: M, No. 9.

Rhythm: 13 measures in tp. imp., prol. ma.

Notes: m 1 and 9 have 2 pam before Mi in all Mss.

Edition: Ludwig I, 74.

10. De bonte, de valour

1 v.

Sources: A (f. 484'); B (f. 323'); Vg (f. 325'); C (f. 152'); G (f. 156'); E (f. 163, No. 23). Text only: M, No. 10.

Rhythm: 15 measures in tp. imp., prol. ma.

Edition: Ludwig I, 74.

11. He! dame de valour

1 v.

Sources: A (f. 485'); B (f. 323'); Vg (f. 325'); C (f. 152'); G (f. 156'); E (f. 163, No. 24). Text only: M, No. 11.

Rhythm: 17 measures in tp. imp., prol. ma.

Notes: m 12. Mi is preceded by 2 pam in all Mss.

Edition: Ludwig I, 75.

12. Dame, a qui m'ottri

1 v.

Sources: A (f. 485'); B (f. 324); Vg (f. 326); C (f. 153, incomplete); G (f. 157); E (f. 163', No. 25). Text only: M, No. 12.

Rhythm: 22 measures in tp. imp., prol. ma.

Notes: C has merely first 3 measures on last staff of left column; for incomprehensible reasons the scribe left the upper staves vacant and began at the end of the 3rd staff with the couplet after which the Refrain is repeated for line 4.

Edition: Ludwig I, 75.

13. Qant je sui mis

1 v.

Sources: A (f. 485'); B (f. 324'); Vg (f. 326'); C (f. 153'); G (f. 157). Text only: M, No. 13 (with title "balade").

Rhythm: 28 measures in tp. imp., prol. min.

Notes: Although included in the Virelai-section of the Machaut Mss. (but not in E), the structure is not that of the Virelai; nor is it a ballade as the text-Ms. M names the composition.

Edition: Ludwig I, 76.

14. J'aim sans penser

1 v.

Sources: A (f. 485'); B (f. 324'); Vg (f. 326'); C (f. 153'); G (f. 157'). Text only: M, No. 14 (with title "chancon baladee").

Rhythm: 20 measures in tp. imp., prol. ma.

Notes: Despite the inclusion of the composition in the Virelai-section of the Machaut Mss. (but not in E) and the title "chancon baladee" in M, the composition is not a Virelai. - m 1: the first note is preceded by pab and pasb; at least pasb is meant to be a pausa. - m 9: 2nd note in G Mi; without pd alteration not clear.

Edition: Ludwig I, 76.

15. Se mesdisans

1 v.

Sources: A (f. 486); B (f. 324'); Vg (f. 326'); C (f. 154); G (f. 157'); E (f. 159', No. 6). Text only: M, No. 15; Pen, No. 192.

Rhythm: 36 measures in tp. imp., prol. min. The modus upon which Ludwig's transcription is based is

not justified in the notation.

Notes: m 15: 2nd note a, 3rd note b in B and E, but b a in the repetition for line 4. - m 23: note f (Sb) missing in B Vg, but correctly written in rep. for line 4.

Edition: Ludwig I, 76f.

16. C'est force, faire le weil

1 v.

Sources: A (f. 486'); B (f. 325'); Vg (f. 327'); C (f. 203, No. 26); G (f. 158'); E (f. 160, No. 7).
Text only: M, No. 16; Pen, No. 193.

Rhythm: 23 measures in tp. imp., prol. ma.

Notes: m 9: in G rhythm Mi Sb, Mi Sb, but in rep. for line 4 Sb Mi, Sb Mi (as in other Mss.).

Edition: Ludwig I, 77.

17. Dame, vostre doulz viaire

1 v.

Sources: A (f. 486'); B (f. 325'); Vg (f. 327'); C (f. 154', No. 16); G (f. 158'); E (f. 160, No. 8).
Text only: M, No. 17, Pen, No. 201.

Rhythm: 22 measures in tp. imp., prol. ma.

Notes: m 1: in contrast to the other Mss. G has rhythm Mi Sb, Sb Mi; but in rep. for line 4 also G conforms to other Mss.: Mi Sb, Mi Mia. - m 10: first note f' in G, but in rep. for line 4 g' (as in other Mss.). - m 21: 4th note c' in G.

Edition: Ludwig I, 78.

18. Helas! et comment

1 v.

Sources: A (f. 487); B (f. 326); Vg (f. 328); C (f. 155, No. 17); G (f. 158'); E (f. 160', No. 9;

but staves remained vacant). Text only: M, No. 18; Pen, No. 206.

Rhythm: 21 measures in tp. imp., prol. ma.

otes: m 1: All Mss., except A, begin with pasb (G with 2 pasb); but also A has pasb in the repetition for line 4. - m 7: all Mss. A B C G have after the first note pasb here and in the rep. for line 4 (error); in the rep. B has, at this place, change of clef which causes new errors: rep. of m 6: first note d, 2nd note d, 3rd note e, 4th note d; m 7: first e, no pasb, d (the erroneous pasb is here omitted).

Edition: Ludwig I, 78f.

19. Dieus, Biaute, Douceur

1 v.

Sources: A (f. 487'); B (f. 326'); Vg (f. 328'); C (f. 155', No. 18); G (f. 158'); E (f. 160', No. 10).
Text only: M, No. 19; Pen, No. 210.

Rhythm: 28 measures in tp. imp., prol. min.

Notes: m 3: 2nd and 4th notes Sb in C, but correctly Mi in repetition for line 4.

Edition: Ludwig I, 79.

20. Se d'amer

1 v.

Sources: A (f. 488); B (f. 326'); Vg (f. 328'); C (f. 156, No. 19); G (f. 158'); E (f. 160', No. 11).
Text only: M, No. 20.

Rhythm: 23 measures in tp. imp., prol. min.

Edition: Ludwig I, 80.

21. Je vivroie liement

1 v.

Sources: A (f. 489, No. 23); B (f. 327', No. 23); Vg

(f. 329', No. 23); C (f. 156', No. 20); G (f. 159', No. 23); E (f. 162', No. 21). Text only: M, No. 23.

Rhythm: 32 measures in tp. imp., prol. ma.

Edition: Ludwig I, 80f.

22. Foy porter, honneur garder

1 v.

Sources: A (f. 489', No. 25: "Soy porter", but corrected in "Foy porter"); B (f. 328, No. 25); Vg (f. 330, No. 25); C (f. 197', No. 24); G (f. 160, No. 25); E (f. 162, No. 19: "Soy porter"). Text only: M, No. 25.

Rhythm: 33 measures in tp. imp., prol. min.

Notes: m 2: in A pasb and pam, but in repetition for line 4 correctly pam only. Last note c', instead of d', in repetition for line 4 in G; there also pasb, instead of pam.

Edition: Ludwig I, 81.

23. Tres bonne et belle

3 v; Can, T, Co.

Sources: A (f. 489', No. 26); B (f. 328', No. 26); Vg (f. 330', No. 26); G (f. 160, No. 26); E (f. 161', No. 17). Text only: M, No. 26; Louange des Dames, No. 205; Pen, No. 220.

Rhythm: 35 measures in tp. perf., prol. min.

Notes: m 4 Co: in B and E erroneously a pasb after first note. - m 5 Co: first note d in E. - m 7 Co: in B pasb before first note, and 3rd note Mi in B and E. - m 10 Co: pasb in G (not in A); no pausa and first note b in E; in B there is before pam e Br, and first note (in m 10) is b (as in E); in B and E the errors continue; m 11 Co: B has 2 pasb f (Mi) f (Sb) followed by what seems to be pasb; E has 2 pam, f (Sb) f (Mi); G has 2 pam. - m 12 T: instead of pasb note f (Sb) in B and E. - m 17 T: 2nd note e in G. - m 19-23 T: A seems to present the best version; in the other Mss. various errors can be noticed; in A there is after e (Br) an erasure; a pp seems to be noticeable; but with or without pp, e must be perfect Br; (in G note e is

missing); m 19 in A has a g (2 Mi), a f (lig cop), 20-23 tern. lig cpr sp e d c (3 Br); in G in 19 missing, m 20 a g a (3 Sb?), m 21 a f (lig cop), m 22 e d, m 23 c. B and E have m 19 e Br and are identical with G in m 21-23, but have in m 20 a (Mi) g (Sb) a g (2 Mi). - m 21 Co: pasb in A G B; no pausa in E. - m 25 Co: pam correctly in A E, pasb in G B. - m 26 Can: 2nd note Br and no pasb in G; pasb missing in B and E. - m 28 Co: A has c (Br). - m 31 T: I read last note f in G, not e as Ludwig does. - m 31 Co: pasb in A E G.

Edition: Ludwig I, 82f.

24. En mon cuer

2 v; Can, T.

Sources: A (f. 490', No. 28); B (f. 329, No. 27); Vg (f. 330', No. 27); G (f. 160', No. 27); E (f. 162, No. 18). Text only: M, No. 27.

Rhythm: 32 measures in tp. perf., prol. min.

Notes: B (and Vg according to Ludwig) shows, on f. 328' last staff and f. 329 first staff, 2 staves vacant which are marked "Triplum"; no other Ms. has an indication that the composition was planned for 3 parts. - m 1 T: E has imperfect Br and pasb; B has also pasb, but note a has cauda desc. at the left. - m 2 T: A has pd under first note. - m 27 T: pa after first note missing in G.

Edition: Ludwig I, 83.

25. Tuit mi penser

1 v.

Sources: A (f. 490, No. 27); B (f. 329', No. 28); Vg (f. 331', No. 28); C (f. 198, No. 25); G (f. 160', No. 28); E (f. 161, No. 12). Text only: M, No. 28.

Rhythm: 23 measures in tp. imp., prol. min.

Notes: The first note is preceded by pam in all Mss. - m 10-12: from last note of m 10 through m 12 a third too high in G; in the repetition for line 4, however, also G correct pitch; but the scribe of G writes

first and 3rd notes (of m 11) as Sb in the repetition.
- m 20: first note in B Vg Mi (error).

Edition: Ludwig I, 84.

26. Mors sui, se je ne vous voy

2 v; Can, T.

Sources: A (f. 491, No. 29); B (f. 329', No. 29); Vg (f. 331', No. 29); C (f. 205', No. 28: 1 v; no T); G (f. 161, No. 29); E (f. 161, No. 13). Text only: M, No. 29; Pen, No. 215.

Rhythm: 25 measures in tp. imp., prol. ma.

Notes: m 1-5 T: in A first omitted; but the scribe entered the passage afterwards, marking it with a cross (also at beginning of T) and noting "ista quinque tempora deficient in principio tenoris."

Edition: Ludwig I, 84f.

27. Lient me deport

1 v.

Sources: A (f. 491', No. 30); Vg (f. 331', No. 30); (f. 205, No. 27); G (f. 161, No. 30); E (f. 161, No. 14). Text only: M, No. 30.

Rhythm: 26 measures in tp. imp., prol. ma.

Notes: m 1: in G Mi Sb Mi and before c' (m 2) pam. - m 2: all Mss. place pam up before c'; our transcription is, therefore, in m 1 last note Sb major, m 2 pam and 5 Mi, with a as last note, and m 3 b (Mi) g (Sb). - m 3: A has 2 g (2 Sb), one being superfluous; all other Mss. are correct. - m 9: 2nd note (in lig obliqua) not clear in G; but it seems to be g. - m 14-16: a third higher in A.

Edition: Ludwig I, 85f.

28. Plus dure que un dyamant

2 v; Can, T.

Sources: A (f. 491', No. 31); Vg (f. 332', No. 31); G (f. 161', No. 31). Text only: M, No. 31; Pen, No. 217 (f. 68' bis).

Rhythm: 35 measures in tp. perf., prol. min.

Notes: m 1: A has 3rd note Sb, 4th note Mi, but in repetition for line 4 Mi Sb. - m 13: in the repetition for line 4 A has Sb Mi Sb Mi. - m 24: A has rhythm Sb Mi Sb Mi. - m 28: erasures have obscured the rhythm in G. - m 34: 2nd note seems to be Sb in G.

Edition: Ludwig I, 86f.

29. Dame, mon cuer emportes

2 v; Can, T.

Sources: A (f. 492', No. 33); B (f. 330); Vg (f. 333, No. 32); G (f. 162, No. 32); E (f. 162', No. 20). Text only: M, No. 32; Pen, No. 219 (f. 68' bis).

Rhythm: 30 measures in tp. perf., prol. min.

Notes: m 4 T: in repetition for line 4 G has d. - m 8 T: last note e in G. - m 12 Can: pa after c' missing in G, but correct in repetition for line 4. - m 22 Can: 2nd note f' in B (Vg). - m 23 T: first note f in A.

Edition: Ludwig I, 88.

30. Se je souspir

2 v; Can, T.

Sources: A (f. 492, No. 32); Vg (f. 335', No. 36); G (f. 162, No. 33). Text only: M, No. 36.

Rhythm: 28 measures in tp. imp., prol. min.

Notes: m 5 Can: omitted in repetition for line 4 in A. - m 15 Can: in repetition for line 4 last note e in A; in G. pam missing.

Edition: Ludwig I, 89f.; J. Wolf, GM II and III.



31. Moult sui de bonne heure

2 v; Can, T.

Sources: A (f. 494, No. 37); G (f. 163, No. 37). Text only: M, No. 37.

Rhythm: 43 measures in tp. imp., prol. min.

Notes: m 2 Can: in repetition for line 4 notes 2 and 3 Sb in A. - m 19 Can: first note Sb in G, but Mi in the repetition for line 4. - m 20 T: 2nd note g (Mi) in G, but f in the repetition. - m 26-30 T: missing in G. - m 31 Can: notes 2 and 3 omitted in G; pasb instead. - m 42 Can: last note Sb in G.

Edition: Ludwig I, 90f.

32. De tout sui si confortee

2 v; Can, T.

Sources: A (f. 494', No. 38); G (f. 163', No. 38).

Rhythm: 42 measures in tp. imp., prol. min.

Notes: m 11-12, 38-39 Can: there is Br and Sb in both cases; Ludwig transcribes as though there were Br with pa. - m 24-27 Can: in repetition for line 4 G has the pitch a third too high from last note in 24 through 27.

Edition: Ludwig I, 92; H. E. Wooldridge, Oxford History of Music, II (1905), 36; H. Quittard, in Bulletin de la Societe francaise de Musicologie I (1919), 138.

33. Dame, a vous sans retollir

1 v.

In Remede de Fortune, No. 6.

Sources: A (f. 74); B (f. 131'); Vg (f. 114'); C (f. 51); F (f. 59); E (f. 33'); Pep (f. 29). Text only: in J, M, Morg; Pen, No. 150.

Remede de Fortune, Verse 3451.

Rhythm: 16 measures in tp. imp., prol. ma.

Notes: m 1: first 2 notes a b in E; in repetition a a; but change of clef (c^T on 4th line) should follow; all a third too high up to m 5. - m 3: first note a in E. - m 5: no pam in C; error, since in repetition for line 4 there is a pausa with pp; but erroneously there pasb, instead of pam. - m 7: F is correct in the refrain melody, but has errors in the repetition for line 4: after 4th note an additional g (Mi) and following a Sb; E and B have also the additional g. - m 8: 2nd note in repetition erroneously Sb in C; in m 9 (rep.) C has f b c' b c' (Sb, 4 Mi). - m 10: repetition, 3rd note Sb, 4th note Mi in F. - m 13: A has the whole measure a tone higher. - m 15: notes 3 and 4 are Sb Mi in F. - m 16: first note Mi in C.

Edition: Ludwig I, 101f. and in E. Hoepffner, Oeuvres II, Appendix, 20 (with facsimile of A and E); Bottee de Toulmon, "De la chanson musicale en France au Moyen Age" in Annuaire historique pour l'annee 1837, publie par la Societe de l'histoire de France (1836), Appendix, No. 3; R. G. Kiesewetter, Schicksale und Beschaffenheit des weltlichen Gesanges (1841), No. 9 (previously in Allgemeine musikalische Zeitung 40, 1838, No. 15); A.W. Ambros, Geschichte der Musik, II (1864), 230.